

THE CEMETERY PROJECT: A MODEL FOR TEACHING  
HISTORICAL UNDERSTANDING AND PUBLIC HISTORY IN AN AGE  
OF TEACHING TO THE TEST

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A Thesis  
Submitted to  
the Temple University Graduate Board

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In Partial Fulfillment  
of the Requirements for the Degree  
MASTERS OF ARTS

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May 2016

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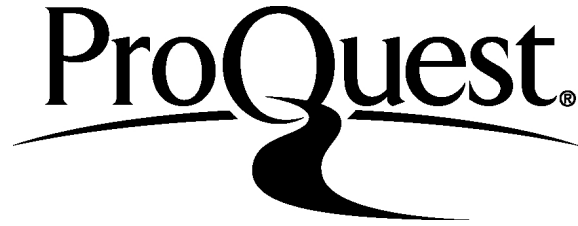
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## ABSTRACT

This study explores the history of the Cemetery Project, a research-based initiative facilitated by Julia Reynolds Masterman Preparatory and Demonstration School (Masterman) teachers since 1990 at The Woodlands, both in Philadelphia, Pennsylvania. As understood here, the Cemetery Project has the potential to change the ways in which public history institutions like archives, libraries, and historical institutions engage with classrooms. Situated within the context and history of social science education reform and policy, the Project shows the pertinence of primary sources use with the goal of teaching historical thinking in high school history educational contexts.

I dedicate this thesis foremost to my  
advisor, Hilary Iris Lowe, for her  
encouragement and support. I also  
dedicate this thesis to my best friend  
and love, Dave, for his unconditional  
acceptance and reassurance.

## ACKNOWLEDGMENTS

I wish to thank my committee members who were more than generous with their expertise and precious time. A special thanks to Dr. Hilary Iris Lowe, my advisor, for her many hours of reading, providing feedback, and constantly giving encouragement throughout the entire process. I wish to thank Dr. Seth Bruggeman and Andrea Reidell for their mentorship over the past four years, and for agreeing to serve on my committee. I would like to acknowledge and thank the Temple University Center for Public History for providing me with the help and support I needed to make this possible. Special thanks goes to Jessica Baumert and Emma Max at The Woodlands for being so welcoming and helpful throughout this entire project. Finally I would like to thank the many history professionals, teachers, and students who agreed to speak with me about the project. Their excitement and willingness to provide feedback made the completion of this thesis possible.

## TABLE OF CONTENTS

	Page
ABSTRACT.....	ii
DEDICATION.....	iii
ACKNOWLEDGMENTS .....	iv
1. CHAPTER 1: INTRODUCTION.....	1
2. CHAPTER 2: THE HISTORY OF TEACHING HISTORY .....	8
3. CHAPTER 3: THE CEMETERY PROJECT.....	27
4. CHAPTER 4: ADAPTATIONS, APPLICATIONS, and CONCLUSIONS ...	46
BIBLIOGRAPHY.....	54
APPENDICES	
A. INVENTORY OF MASTERMAN BINDERS AT WOODLANDS .....	58
B. CORRESPONDENCE.....	74
C. MR. GILLIGAN’S SYLLABUS FOR THE WOODLANDS CEMETERY PROJECT.....	84
D. 2015-2016 SCHOOL YEAR SYLLABUS FOR THE WOODLANDS CEMETERY PROJECT .....	88

## CHAPTER 1

### INTRODUCTION TO THE CEMETERY PROJECT

What makes history education great? What gets students engaged in their own learning experience? How can teachers capitalize on the resources of our local historical community? How can public history institutions support and engage young people? These complex, multifaceted questions cannot be answered in a single study, or even by a single person, but in this study I explore one project that provides great insight: The Woodlands Cemetery Project. This analysis of the Cemetery Project demonstrates the importance of engaged teachers partnering with historical and cultural institutions in practical ways in order to harness and utilize the inherently valuable resources of both.

I received my first introduction to the Cemetery Project at a conference at the University of Pennsylvania called “Teaching with the Good Stuff: Educational Strategies for Archives, Libraries, and Museums” on November 20, 2014. I attended the conference as a representative for the National Archives at Philadelphia, where I worked as an Archives Technician Student Trainee. The conference explored the ways in which public history institutions around Philadelphia could help teachers learn about their collections and employ primary sources in their classrooms. Speakers from institutions big and small cultural and historical organizations provided presentations on a range of topics related to teaching with primary sources. Jessica Baumert, the Executive Director at The Woodlands, gave a presentation on the Cemetery Project. A teaching with primary sources outreach program, Baumert described the Cemetery Project as an initiative facilitated by a teacher at Julia Reynolds Masterman Preparatory and Demonstration School (Masterman) at The Woodlands. The Cemetery Project has been carried out by

the 11th grade Advanced Placement United States History (APUSH) students at Masterman for almost 25 years.

Although only a few minutes long, Baumert's talk was interesting and engaging, and her passion for the project unmistakable. I was amazed that as a small site with a multi-dimensional mission, The Woodlands was able to participate in, and help facilitate, such a successful, longstanding project. Perhaps the most interesting facet of the Cemetery Project, as Baumert described, is the minimal institutional support required by this project. The Woodlands provides the students with a tour in October, after which the students are let loose on the cemetery grounds to choose a headstone, and then hosts student presentations the following May to see what the students discovered in archives across the city. At the student presentation ceremony, the students also provided The Woodlands with a three-ring binder, which included a biography of their research subject, copies of primary source documentation of their subject's life, and much more.

Baumert's presentation instantly intrigued me, but I felt even more interested after Adrienne Whaley, fellow presenter and Curator of Education and Public Programming at the African American Museum in Philadelphia (AAMP), stood up to talk about her experience with the Cemetery Project. Whaley presented on the success of the AAMP's "Traveling Trunks" in K-12 classrooms across the area. During the Q & A, Whaley shared that she participated in the project at the Woodlands nearly fifteen years ago as a Masterman APUSH student. As one of her most defining academic experiences, Whaley cited the Cemetery Project as the origin of her interest in studying her family history. This impromptu interaction resonated with me, and I was excited to hear that a high school project had such an impact on the life of a student.



After the conference, I reached out to Baumert to tell her how her presentation inspired me, and to express my interest in interning at The Woodlands. Baumert worked with me and my academic advisor in order to develop an internship that focused on working with the Cemetery Project materials. I spent much of my time at The Woodlands creating an inventory of all the Cemetery Project binders and learning more about the site.<sup>1</sup> I attended the annual Cemetery Project student presentations on May 17, 2015, at which time Baumert introduced me to the current Masterman Cemetery Project teacher, Mr. Steve Gilligan. I told Gilligan how his students impressed me with the extent of their research, nuanced synthesis of primary and secondary sources, and level of historical understanding. His passion for teaching the Cemetery Project was evident throughout the presentations, as was the mutual respect between himself and his students. After the presentations Gilligan invited me to visit his classroom and further discuss the project.

A few weeks after the student presentations I met Gilligan at his Masterman classroom, where we talked during his lunch break. I went into the meeting excited to talk about the Cemetery Project and Gilligan's plans for next year, but left feeling deflated. Gilligan peppered interesting facts about projects and students from previous years throughout our conversation. He described the time and effort he devoted to each of the binders: analyzing every document, reading every word, and checking every source in order to provide the best feedback possible. Each project, he estimated, takes between ten and thirteen hours to grade. Each group spends between 80 and 120 hours on their binders, and Gilligan said that he owes it to his students to review and give feedback on all of their work over the course of the project. Hearing his passion for the project and

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<sup>1</sup> Appendix A

respect for his students inspired me. Unfortunately due to budget cuts and a subsequent restructuring of the Social Studies department at Masterman, Gilligan will no longer be teaching APUSH, and thus the Cemetery Project, for the foreseeable future. Gilligan expressed his concern that the project might not continue, as he knew that the new APUSH teacher was less enthusiastic about the project.

One of the most interesting things I learned from my meeting with Gilligan was that he was not the founder of the Cemetery Project. William Snyder, a former Social Studies teacher at Masterman, founded the project in 1990 and implemented it in his APUSH classes until his retirement in 2004, at which time Gilligan assumed teaching responsibility for the APUSH course.<sup>2</sup> I did not think that anyone could feel more passionate about the Cemetery Project than Gilligan until I talked with Snyder. He was thrilled that I was writing about the project, but devastated to hear about its uncertain future. Snyder was more than happy to talk with me about the project, and he even connected me with former students. Talking with these former teachers further motivated me to continue studying the project despite its uncertain future.

While researching the Cemetery Project as an intern at The Woodlands, I learned firsthand the ways in which the project benefits the site. Over the 25 years of its

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<sup>2</sup> The Woodlands Cemetery Project is not the only public history or history education project to engage cemeteries as an important primary source. Effective examples of projects that teach with the historic cemetery's resources range from elementary to undergraduate educational levels. See the following projects for more detail: "Zion Cemetery Project," Kent State Department of Pan-African Studies, Kent State, accessed on March 8, 2016, <https://www.kent.edu/pas/zion-cemetery-project> and "Humanities 250: The Cemetery Project Student Guide," *Edsel Ford Memorial Library: The Hotchkiss School*, last updated January 28, 2016, accessed March 8, 2016, <http://libguides.hotchkiss.org/cemeteryproject>, and "Teach from the Grave: An Interdisciplinary Lesson Plan for Middle School Students," *The History Channel and CableVision's Power to Learn*, accessed March 8, 2016, [http://www.history.com/images/media/pdf/teach\\_from\\_grave\\_SG.pdf](http://www.history.com/images/media/pdf/teach_from_grave_SG.pdf).

participation in the Cemetery Project, The Woodlands has amassed a genealogical library of 97 binders, each one of them containing a biographical and genealogical history of a “permanent resident.” The partnership with the Masterman APUSH classes throughout the years has allowed The Woodlands to participate in an educational outreach initiative without requiring the site to expend significant institutional support. The Cemetery Project is not without its flaws, however, as some archivists and librarians in the Philadelphia area still shudder when they hear a student talk about the Cemetery Project. Without supervision and with little guidance, some Masterman APUSH students caused a ruckus around the city’s repositories during the first few years of the Cemetery Project.<sup>3</sup> After receiving feedback from the areas archives professionals, Snyder provided students with letters of introduction as well as some very basic instruction on how to work at an archive. The Cemetery Project utilizes the publically available archives and libraries, along with the historic resources inherent at The Woodlands, the “permanent residents,” in order to enhance the sometimes-dry APUSH curriculum.<sup>4</sup>

Although not bound by the same state and federal goals and requirements as other high school classes, Advanced Placement classrooms are restricted by a de facto set of rules. Preparing for AP tests requires that teachers cover a great deal of content in a shorter amount of time in order to prepare their students to achieve high scores on the tests in May. Many AP instructors default to a more traditional style of instruction

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<sup>3</sup> Beth Twiss-Houting, (Senior Director of Programs and Services at the Historical Society of Pennsylvania) in discussion with author, February 2016.

<sup>4</sup> Philadelphia City Archives, Free Library of Philadelphia, Historical Society of Pennsylvania, Library Company, American Philosophical Society, and other public history institutions in Philadelphia regularly support the project.

(textbook-based lecture) in order to cover the required content quickly and efficiently. The Cemetery Project is a perfect complement to the rote memorization and massive amount of content coverage inherent in an AP course. A research project such as the Cemetery Project teaches students skills that they otherwise would not learn in a standard classroom, such as how to do research locally on individuals, how to synthesize primary and secondary sources in order to draw conclusions about a person's life, and most importantly how to think like an historian. After seeing the success of the Cemetery Project from an institutional and curricular perspective, I wondered, "Why doesn't every history teacher do a project like this?" As will become clear, there are all kinds of federal, state, and local reasons why this work is both extremely rewarding and difficult to do.

The Woodlands Project is an excellent example of teaching for historical understanding. The reason that more teachers do not teach projects like this one is much more complicated and multifaceted than I had originally anticipated. The history of Social Studies education is fraught with tumult and hurdles. Through my research into the history of history education, I found that high school teachers have been required to navigate through ever-changing state and federal mandates on education. Both the No Child Left Behind Act (NCLB) and the Common Core have influenced, and in some cases restricted, how teachers can teach. Teaching for historical understanding has become increasingly difficult in recent decades, as increased responsibilities and consequences based on the success, or lack thereof, of their students' test scores have encouraged teachers to teach to the test.

In this study I take on the history of teaching history and the ways that history teachers have responded and adapted to the fluctuating educational terrain. Taking this changing terrain as my starting point, I have been able to see how the Cemetery Project, despite the ups and downs of educational policy promotes historical understanding and is a more effective teaching-style than textbook-based lecture. Assessing success by looking to literature in history education, I have found that the project not only reaches students with to different learning styles, but excels in all keys areas of instruction and allows teachers to “teach to the test”—in this case study that test is the AP History Exam. After chapters on these two subjects, I explore the pitfalls of the project, some of which highlight systemic issues in the current state of Social Studies education in America. I conclude the study with recommendations for a variety of ways that the project can be adapted and applied, as well as the ways that the surrounding historical and cultural community can further facilitate educational endeavors such as the Cemetery Project.

The Cemetery Project is a notable example of excellent public history work in the Philadelphia area. The initiative is collaborative, explores questions posed by public audiences, shares responsibility between local institutions, and produces new knowledge. From both an institutional and curricular perspective, my investigation makes clear that conducting meaningful educational outreach has become increasingly difficult due to state and federal mandates. However, the Cemetery Project proves that, with the full participation and commitment of a teacher, meaningful educational outreach can be facilitated at a public history institution of any size. I conclude this study by contemplating how the Cemetery Project could be adapted and improved.

## CHAPTER 2

### THE HISTORY OF TEACHING HISTORY

#### **National Perspectives on History Education: 1930 – Present**

The conversation around the history of teaching history in middle and high schools is nearly always fraught with memories of a nostalgic time when students appreciated history. Today, this nostalgia is often paired with inflammatory claims of the impending doom of the field. In the early 1990s, Michael Henry, a high school teacher and adjunct professor at Prince George's College in Largo, Maryland, deconstructed the history of the perceived crisis in history education from 1930-1980 in his article, "A Fifty-Year Perspective on History Teaching's 'Crisis.'"<sup>5</sup> Henry contextualized the anxiety over the supposedly dire state of history education in America by showing that historians and educators have been bemoaning the state of history education since at least the 1930s. He pointed to articles published by historians and history teachers expressing their concerns about students' apathy toward history, and blamed the dry, uninspiring textbooks, which marked the 1930s.<sup>6</sup> A *New York Times* report about students' "striking ignorance of even the most elementary aspect[s] of U.S. history," reinforced these anxieties in the 1940s.<sup>7</sup> The Cold War politics of post-war American built on the

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<sup>5</sup> Michael Henry, "A Fifty-Year Perspective on History Teaching's 'Crisis.'" *OAH Magazine of History*, Vol. 7, No. 3 (Spring, 1993), pp. 5-8. <http://www.jstor.org/stable/25162883>.

<sup>6</sup> Ibid.

<sup>7</sup> Benjamin Fine, "Ignorance of U.S. History Shown by College Freshmen: Survey of 7,000 Students in 36 Institutions Discloses Vast Fund of Misinformation On Many Basic Facts," *New York Times*, 4 April 1943.

criticisms of the previous two decades as critics sounded the alarm (again) in the 1950s about how poorly constructed textbooks and inadequate pre-service teacher training contributed to students' perceived ambivalence about history.

A decade of unrest, the 1950s included the lack of decisive victory in the Korean War, the startlingly undemocratic results of a landmark Purdue University public opinion poll, and the launch of Sputnik: all of which, at various points, the public attributed to the sorry state of American public education.<sup>8</sup> History curricula became more politically charged than ever as the impending threat of Communism seemed to jeopardize American democracy. Stances on history education became especially polarized after Purdue University administered a survey in 1957 about *The Bill of Rights* to 2,000 high school students throughout the United States in order to measure their opinions of American democracy. The results of this survey showed that, although most students answered in favor of *The Bill of Rights*' democratic ideals, a surprising number answered in favor of non-democratic ideals:

“Only 35 percent of the nation’s youth believed newspapers should be allowed to print anything they want.  
34 percent of the nation’s youth believed the government should prohibit people from making speeches.  
26 percent of the nation’s youth believed that police should be allowed to search a person’s home without a warrant.  
25 percent of the nation’s youth believed that some groups should not be allowed to hold public meetings.”<sup>9</sup>

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<sup>8</sup> William Russel and Jeffrey Byford Valdosta, “The New Social Studies: A Historical Examination of Curriculum Reform” *Social Studies Research and Practice* 2, No. 1, (Spring 2007), 38-48. <http://www.socstrpr.org/files/Vol%202/Issue%201%20-%20Spring%202007/Research/2.1.3.pdf>.

<sup>9</sup> Study results as summarized in Barr, R.D., Barth, J.L. & Shermis, S. (1977). *The Nature and Goals of Social Studies*. Arlington, VA: National Council for the Social Studies. 41. Also see William Russel and Jeffrey Byford Valdosta, “The New Social Studies: A Historical Examination of Curriculum Reform,” 41.

American citizens and policymakers alike felt deep concern about the state of American education and, more generally, the country's appearance on the world stage. A little less than a year after the USSR launched Sputnik, the Eisenhower Administration passed the National Defense Education Act (NDEA) in 1958 in order to enhance education so that America's youth could compete with the impending threat of the Soviets.<sup>10</sup> Although the NDEA initially aimed to upgrade science, foreign language, and mathematics education in schools, the legislation also opened up funding opportunities for research into Social Studies education.

Further research opportunities for history curriculum emerged when the American Cold War agenda converged with the need for federally funded programming after the Civil Rights Act's passage in 1964 and the beginning of President Lyndon B. Johnson's Great Society programs in 1965. The Great Society was a set of domestic initiatives launched to address and alleviate the needs of poor and disadvantaged populations in the areas of education, medical care, city planning, and transportation. The Elementary and Secondary Education Act (ESEA), included in the Great Society legislation, sponsored initiatives to revitalize all areas of education, including history and Social Studies.<sup>11</sup> Funding from this law allowed university-based curriculum centers to open across the country where professors and secondary educators worked together to standardize the

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<sup>10</sup> "The New Social Studies: A Historical Examination of Curriculum Reform," 41-42.

<sup>11</sup> Alyson Klein, "No Child Left Behind: An Overview," *Education Week* (34), Issue 27 <http://www.edweek.org/ew/section/multimedia/no-child-left-behind-overview-definition-summary.html>.



methods and goals of Social Studies education.<sup>12</sup> Calling their work the New Social Studies (NSS), educators shifted away from the ineffective textbooks, which plagued classrooms for decades and instead emphasized teaching students to think like historians through the use of primary and secondary sources.<sup>13</sup> NSS curricula encouraged students to ask questions, develop hypotheses, and formulate arguments—teaching students historical methods and thinking.<sup>14</sup> Ultimately, scholars have argued the NSS failed because of ineffective implementation in the classroom and was compounded by political conservatives’ attacks on the curricula.<sup>15</sup> While the public rejected some of the NSS projects for their controversial nature, the failure of the NSS movement was perhaps due more to ineffective implementation than political divergences.<sup>16</sup> NSS curriculum planners were primarily academics without a full understanding of the realities of teaching in

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<sup>12</sup> “The New Social Studies: A Historical Examination of Curriculum Reform,” 41-42.

<sup>13</sup> Michael Henry, “A Fifty-Year Perspective on History Teaching’s ‘Crisis,’” P#

<sup>14</sup> Byron G. Massialas, “The ‘New Social Studies’—Retrospect and Prospect,” *The Social Studies*, 100:6, 7 August 2010, 246-250, <http://dx.doi.org/10.1080/00377990903351424>.

<sup>15</sup> Edwin Fenton, “Reflections on the ‘New Social Studies,’” *The Social Studies* 82:3, 29 July 2010, 84-90, <http://dx.doi.org/10.1080/00377996.1991.9958313>.

<sup>16</sup> The most controversial of the NSS projects was project funded by the NSF and developed by staff at Harvard and M.I.T. named Man: A Course of Study (MACOS). This project was an anthropological and sociological based project that employed unconventional teaching exercises aimed at grades four through nine. MACOS used non-traditional teaching exercises and was soon under attack from parents, school administrators, and politicians who claimed that the curriculum “exposed children to animal cruelty as well as to Netsilik cannibalism, adultery, female infanticide, and the killing of the old and infirm.” The nation-wide debate about MACOS underlined the general criticism of the NSS projects of the 1970s, as the social and behavioral scientists who created the curricula were viewed as “agents of social change determined to influence children against the beliefs or wishes of their parents,” from Byron G. Massialas, “The ‘New Social Studies’—Retrospect and Prospect,” *The Social Studies*, 100:6, 7 August 2010, 246-250, <http://dx.doi.org/10.1080/00377990903351424>. Also see Linda Symcox, *Whose History?: The Struggle for National Standards in American Classrooms*, (New York: Teachers College Press, 2002); and John White, “How the Success of the ‘New History’ Can Help Us Understand the Failure of the ‘New Social Studies’”

middle and high school classrooms. Although the NSS technically fizzled and failed by the mid-1970s, the movement itself brought to the fore key methods of instruction *not* based on textbooks, including the use of primary sources in classroom instruction.<sup>17</sup>

After the failure of the NSS to take hold in high school classrooms, Americans continued to lament about the poor state of history education throughout the 1970s; a debate further fueled by outspoken critics, such as historian Richard Kirkendall. Then a professor of history at Indiana University, in 1975 Kirkendall published a disparaging report in *The Journal of American History* called, “The Status of History in the Schools.” Through a nationwide survey of colleges and high schools, Kirkendall found that high school history requirements and enrollment levels in college history programs had reached an all-time low. The cynical report of his findings ended with a call to action for history professionals: For the discipline to survive, historians had to become more interdisciplinary and demonstrate both the importance and usefulness of history. Although similar to other critiques of Social Studies education, Kirkendall’s criticisms differed in that he placed part of the responsibility for inadequate high school history education on academic historians, not solely on high school teachers and students.<sup>18</sup>

Criticisms and assessments of the history education landscape in America continued in the 1980s, arguably the most influential of which was President Reagan’s National Commission on Excellence in Education publication *A Nation at Risk: The Imperative for Educational Reform: A report to the Nation and the Secretary of*

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<sup>17</sup> Ibid.

<sup>18</sup> Richard S. Kirkendall, “The Status of History in the Schools”. *The Journal of American History* 62 (2). (1975: Organization of American Historians), 557–70. doi:10.2307/1903373.

*Education, United States Department of Education* in 1983. The report was directed to the American people as well as the Secretary of the United States Department of Education, and argued that the United States educational system was so inadequate and so poorly prepared students to be competitive in the global workforce that it placed the entire country at risk.<sup>19</sup>

Meanwhile, a few years before *A Nation at Risk*, Diane Ravitch and Chester E. Finn Jr. founded the Educational Excellence Network (EEN) in 1981 in order to bring together teachers and scholars committed to curriculum improvement. Ravitch, an educational policy analyst and research professor at New York University, and Chester Finn Jr., a former professor of education and educational policy analyst, co-directed the EEN until 1996, when it was incorporated into the Thomas B. Fordham Institute.<sup>20</sup> The EEN sponsored conferences in 1983 and 1984 for high school educators teaching the humanities, at which time scholars and teachers discussed the realities of high school classrooms. These conversations, along with the consensus among the American people that this issue required national intervention, motivated the EEN to conduct a reliable nationwide appraisal of students' basic historical knowledge in 1986.<sup>21</sup>

In devising and executing the survey, the EEN received funding from the National Endowment for the Humanities (NEH) and partnered with the National Assessment of

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<sup>19</sup> *A Nation at Risk: The Imperative for Educational Reform: A report to the Nation and the Secretary of Education, United States Department of Education*, National Commission on Excellence in Education, USA Research, 1983.

<sup>20</sup> Chester E. Finn, Jr. "Farewell—And Hello Again (Finn's Last Stand)," *Network News & Views*, December 1996, <http://edexcellence.net/about-us/farewell-and-hello-again.html>

<sup>21</sup> Diane Ravitch and Chester E. Finn Jr., *What do our 17-year-olds Know?: A Report on the First National Assessment of History and Literature* (New York: 1987, Harper & Row).

Educational Progress (NAEP), a federally funded project that has tested American students understanding of reading, literacy, citizenship, mathematics, and science since 1969.<sup>22</sup> The EEN and NAEP conducted the survey of high school students' historical and literary knowledge in 1986, the results of which identified a shocking lack of high school students' historical understanding of world or United States history. According to their data, only 32 percent of the students correctly placed the Civil War in the second half of the nineteenth century and only 57 percent able to place World War I between the years 1900 and 1950.<sup>23</sup> Ravitch and Finn published the results of the survey in addition to their suggestions for curriculum reform in their book *What do our 17-year-olds know?* in 1987. The overarching recommendation for all history teachers was to “teach history in context so that people and events are seen in relation to consequential social and economic trends and political developments.” The national average for the history portion of the assessment was 54.5 percent correct: a failing grade. These results reinforced *A Nation at Risk's* allegations and brought the inefficacy of history instruction to the public forefront, adding to the preexisting tenor of history education's crisis.<sup>24</sup>

The conversation about the state of history education consequently gained the attention of the President George H. W. Bush's administration soon after the EEN's national assessment. President Bush and governors from across the country met in

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<sup>22</sup> Ibid. 3.

<sup>23</sup> Michael Henry, “A Fifty-Year Perspective on History Teaching's ‘Crisis.’” P#

<sup>24</sup> Diane Ravitch and Chester E. Finn Jr., *What do our 17-year-olds know?: A report on the first national assessment of history and literature* (New York: 1987, Harper & Row), 205.

Charlottesville, Virginia in 1989 to establish a set of National Education Goals.<sup>25</sup> With the establishment of these goals also came the push to establish national content standards for education for the first time in American history. As a consequence, the National History Standards Project was formed in 1992, funded by the National Endowment for the Humanities and the United States Department of Education. With the bipartisan support the idea received at the time, the National Education Goals were incorporated into the GOALS 2000, Educate America Act of March 1994.<sup>26</sup> The National Center for History in the Schools, an organization run out of the University of California, Los Angeles since 1988, was tasked with working collaboratively with stakeholders from many different fields in order to develop agreed upon, voluntary national standards. These standards were to present a deep commitment to primary sources and modeling historical thinking rather than standard lecture and textbook modes of instruction. In many ways they were the key set of goals that the New Social Studies had been missing to make its approaches work in the classroom. Before the standards even appeared in print, however, they fell victim to a barrage of intense attacks by right-wing conservatives in the fall of 1994. The Senate passed a “Sense of the Senate” resolution soon after, which, essentially, condemned the Standards in January 1995. While almost everyone recognized the need for National Standards for History education in schools,

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<sup>25</sup> Gary B. Nash and Charlotte Crabtree, *National Standards for United States History: Exploring the American Experience*, National Center for History in the Schools, California: 1994

<sup>26</sup> "The Goals 2000: Educate America Act (P.L. 103-227)" was signed into law on March 31, 1994 by President Bill Clinton and outlined eight goals to be achieved for/by American students by the year 2000.

right-wing conservative politicians and policy-makers disavowed and dismantled the National Standards for History before they could even be released to the public. Why?

These politicians found the National Standards for History to be so divisive that they executed a fervent, and successful, assassination of their character before the National Center for History in the Schools could even print them.<sup>27</sup> The controversy over the standards boiled down to what James Davison Hunter had identified just a few years earlier as the Culture War, a “political and social hostility rooted in different systems of moral understanding.”<sup>28</sup> In *Culture Wars: The Struggle To Define America*, Hunter outlined five areas in which Culture Wars occur with the most frequency and intensity: the family, media and the arts, law, electoral politics, and, of course, education.<sup>29</sup> History is, and has been, arguably, the most contentious educational subject because history education encompasses concepts of citizenship, national memory, and empathy, as well as moral and social obligation. The polarization of American culture and politics as described by Hunter in 1991 can be seen clearly in the national argument over the National Standards for History in late 1994 and early 1995. The year 1994 marked a significant turning point in American education with the passage of the aforementioned GOALS 2000 legislation, under President Clinton’s administration, as it increased the federal government’s involvement in education, an arena traditionally regulated at the state-level.

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<sup>27</sup> Gary B. Nash, Charlotte Crabtree, Ross E. Dunn, *History on Trial: Culture Wars and the Teaching of the Past*, (New York: Alfred A. Knopf, 1997).

<sup>28</sup> James Davison Hunter, *Culture Wars: The Struggle To Define America: Making Sense of the Battles over the Family, Art, Education, Law, and Politics*, (New York: Basic Books, 1991).

<sup>29</sup> Hunter, *Culture Wars*, pp.5-10.

The GOALS 2000 legislation set lofty goals for student achievement and provided federal funding to schools in order to help them achieve these objectives.<sup>30</sup> Most importantly, this legislation introduced the idea of national standards-based education reform, acting as the precursor to the No Child Left Behind Act (PL 107-110) (NCLB). Using the framework developed by the GOALS 2000 legislation, President George W. Bush signed NCLB into law on January 8, 2002. Passed through Congress with unusually bipartisan support, NCLB Act aimed to ensure that states and schools increase the performance of low-achieving students, by instituting national standards, which would be evaluated through standardized testing.<sup>31</sup> Although labeled as voluntary, the NCLB requirements were virtually mandatory, as states risked losing federal funding if they did

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<sup>30</sup> GOALS 2000 included the following aims: All children in America will start school ready to learn; The high school graduation rate will increase to at least 90 percent; All students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign languages, civics and government, economics, the arts, history, and geography, and every school in America will ensure that all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning, and productive employment in our nation's modern economy; United States students will be first in the world in mathematics and science achievement; Every adult American will be literate and will possess the knowledge and skills necessary to compete in a global economy and exercise the rights and responsibilities of citizenship; Every school in the United States will be free of drugs, violence, and the unauthorized presence of firearms and alcohol and will offer a disciplined environment conducive to learning; The nation's teaching force will have access to programs for the continued improvement of their professional skills and the opportunity to acquire the knowledge and skills needed to instruct and prepare all American students for the next century; Every school will promote partnerships that will increase parental involvement and participation in promoting the social, emotional, and academic growth of children.

<sup>31</sup> NCLB legislation specifically aimed to increase the performance of students who achieve and test lower than their peers, such as students learning English as a second language, with special needs, who are from minority backgrounds. *An Act to close the achievement gap with accountability, flexibility, and choice, so that no child is left behind*, Public Law 107-110, 115 STAT. 1425 (2002).

not participate.<sup>32</sup> The mechanics of NCLB were nuanced, but harsh, as the legislation aimed to increase student performance by holding schools and teachers accountable in ways they had never been before. The legislation required schools to meet the Adequate Yearly Progress (AYP) goal of having all students performing at their grade-level in reading and math.

Standardized testing measured whether or not a school measured up to the AYP, and schools faced decreased funding and other punishments if they did not meet these goals. Schools determined to be “in need of improvement” were sanctioned, and if a school was sanctioned five years in a row they were required to develop a restructuring plan, which could mean firing low-performing teachers, replacing the principals, or handing control of the school over to the state.<sup>33</sup> Although the intent and rhetoric of NCLB was well intended, most educators agree that the legislation did not achieve its aim. Understandably, many argue that the NCLB sanctions and punishments stunted educators’ abilities to teach effectively, as teachers’ livelihoods were linked to their students’ performance on standardized tests. While NCLB did not introduce standardized tests in the United States, the legislation placed an unprecedentedly high emphasis on student’s results.<sup>34</sup> NCLB’s emphasis on standardized testing incontrovertibly affected

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<sup>32</sup> Cory Turner, “No Child Left Behind: What Worked, What Didn’t,” NPR, October 27, 2015, accessed February 22, 2016, Web, <http://www.npr.org/sections/ed/2015/10/27/443110755/no-child-left-behind-what-worked-what-didnt>.

<sup>33</sup> Claudio Sanchez, “Goodbye, No Child Left Behind,” NPR, November 24, 2015, accessed February 22, 2016, Web, <http://www.npr.org/sections/ed/2015/11/24/456795140/goodbye-no-child-left-behind>

<sup>34</sup> The United States began administering standardized tests in the mid-1980s in order to take the pulse on the state of American education. Richard Stiggins, "Assessment Crisis: The Absence of Assessment for Learning," *Phi Delta Kappan Magazine*, 2002, <http://beta.edtechpolicy.org/CourseInfo/edhd485/AssessmentCrisis.pdf>



the quality of many teachers' instruction in schools across the United States.<sup>35</sup> Under NCLB, teachers felt great pressure to focus their energies solely on preparing students to excel on standardized tests.<sup>36</sup>

Amidst the federal implementation of NCLB, the National Governors Association (NGA) and the Council of Chief State School Officers (CCSSO) launched the Common Core State Standards in 2009. A state-led, voluntary initiative, the Common Core has been adopted by 42 of the 50 states and Washington DC.<sup>37</sup> Controversial at best, the Common Core has been rejected by some and embraced by others. Some critics of the Common Core do not disavow the standards themselves, but instead see the Common Core as a kind of Trojan Horse further standardizing testing and narrowing curricula.<sup>38</sup> Embracers of the standards argue that the Common Core offers educators more opportunities than ever. In a round-table discussion titled "What Do the Common Core State Standards Mean for History Teaching and Learning?" Social Studies teacher at the Academy for Young Writers in Brooklyn, Stephen Lazar stated that "the Common Core Standards offer us an opportunity to broaden the conception of our discipline from one

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<sup>35</sup> Most recently, No Child Left Behind was replaced by the Every Student Succeeds Act (PL 114-95) (ESSA)—a law that, actually, limited the federal role in elementary and secondary education for the first time since the Regan administration—was signed into law by President Obama on December 10, 2015. ESSA kept most of the provisions of NCLB, but transferred most of the responsibility of implementation to the state level.

<sup>36</sup> Evidence of teacher pressures can be found in many places, among them see the 2006 Education Leadership forum's discussion of NCLB, <http://www.ascd.org/publications/educational-leadership/nov06/vol64/num03/NCLB@-Is-There-Life-Beyond-Testing%C2%A2.aspx>

<sup>37</sup> "About the Standards," *Common Core State Standards Initiative*, 2016, Web, <http://www.corestandards.org/about-the-standards/>.

<sup>38</sup> Stan Karp, "Problems with the Common Core," *Rethinking Schools* Volume 28 No.2 - Winter 2013/14, [http://www.rethinkingschools.org/archive/28\\_02/28\\_02\\_karp.shtml](http://www.rethinkingschools.org/archive/28_02/28_02_karp.shtml).

that focuses on helping students acquire an established body of knowledge to one that emphasizes the historical thinking skills that are central to constructing this knowledge.”<sup>39</sup> Thus, with Common Core, there seems to have been, yet again, at least the *possibility* of a return to the key tenants of teaching for historical thinking that the New Social Studies and the National Standards to History promoted, though within an increasingly test dominated instructional environment.

Understanding the climate in which history educators have been trained is essential to understanding why many high school Social Studies teachers do not teach with the express goal of facilitating historical understanding. Throughout the 20<sup>th</sup> and into the 21<sup>st</sup> century, history and Social Studies teachers have largely been required, either explicitly or through pay-linkages to student learning outcomes, to teach to the tests. And despite “panic” in the press and among the public that our students’ historical knowledge is on the decline, it does not seem that federal policies have done much in the long term to ease fears. Although AP teachers and students who participate in the Woodlands Cemetery Project are not consigned to the state and federally mandated standards as their non-AP peers, they are subject to other similar restricting standards. In fact, the AP testing structure actually reveals that the project has worked for 25 year in a test-pressured environment—proving that testing and public-history infused history projects can go hand-in-hand with good results.

### **How Teachers Have Coped within this Educational Climate:**

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<sup>39</sup> Stephen Lazar, “Careful: Implementation Matters!” response to *TeachingHistory.org* roundtable discussion entitled “What Do the Common Core State Standards Mean for History Teaching and Learning?” Web. <http://teachinghistory.org/issues-and-research/roundtable/25348>

In the face of federally and state mandated policies, Social Studies teachers have had to work harder than ever to teach beyond the test. In order to teach students how to think historically, many teachers have begun to incorporate primary sources and other historical materials into their lesson plans. Proponents of teaching with primary sources contend that museums, archives, and other public history institutions act as unique learning laboratories in which students are able to foster and hone skills that they otherwise would not in a traditional classroom. Examining primary source documents, photographs, and artifacts provide students with the opportunity to think critically and interpret history in their own way, which has a greater impact on students than traditional methods of instruction. In his book *Beyond the Textbook: Teaching History Using Documents and Primary Sources*, history teacher David Kobrin argues that educators should adopt a documents-based approach to history instead of the more traditional textbook-based approach.<sup>40</sup> Using primary documents in place of or in combination with secondary history texts helps students to understand that history is created and that there is no such thing as a single true and accurate account of the past.<sup>41</sup> When employed correctly, teaching with primary sources projects helps to prepare middle school, high school, and undergraduate students for higher-level historical thinking and questioning.<sup>42</sup>

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<sup>40</sup> David Kobrin, "Beyond the Textbook: Teaching History Using Documents and Primary Sources," (NH: Heinemann, 1996).

<sup>41</sup> *Ibid.*, 5.

<sup>42</sup> Emily Paras, Briana Piche, Leah Nillas, "The Use of Primary Sources in High School History Classrooms," A Publication of the Federation of Independent Illinois Colleges and Universities TPS Project, Issue 2, February 2010, Illinois Wesleyan University, <http://tps.nl.edu/TPSJournalsIWU22.htm>. also see Joe Jelen, "Joe Jelen on Discovering History Through Student Genealogy Research," *Teaching History: National History Education Clearinghouse*, January 30, 2012, Accessed July 2015, Web, <http://teachinghistory.org/nhec-blog/25372>.

While many teachers have embraced the teaching with primary sources model of instruction and tout its benefits—other teachers have found fault with TPS. In an article titled “The Challenges of Primary Sources, Collaboration, and the K-16 Elizabeth Murray Project,” from the journal *The History Teacher*, authors Patricia Cleary and David Neumann point out some crucial information about the dangers of teaching with primary sources in the wrong way. Cleary and Neumann state that, “In the process of exposing students to the raw material of history, teachers have invited and encouraged students to ‘do’ history as they read, evaluate, and interpret such materials... but the emphasis on primary sources, however, has not been matched by a corresponding stress on the tools and context needed to utilize them successfully.”<sup>43</sup> When employed in conjunction with the required contextual materials and discussion, teaching with primary sources can be a great way to supplement curricula, as teaching and learning with primary sources offers an experience that is unique. However, when used incorrectly—or by instructors who, themselves, have little contextual understanding and ability to guide students through sources—in a classroom setting, the inappropriate, superficial, or de-contextualized reading of documents can produce negative educational effects. In an article produced by The Federation of Independent Illinois Colleges & Universities titled “Teaching and Learning with Primary Sources: Research and Practice,” graduate students cited the example of using a racist song as a primary source to teach a lesson about the Jim Crow

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<sup>43</sup> Patricia Cleary and David Neumann, “The Challenges of Primary Sources, Collaboration, and the K-16 Elizabeth Murray Project,” *The History Teacher* 43, No. 1 (Nov., 2009), pp. 67-86, <http://www.jstor.org/stable/40543354>.

era.<sup>44</sup> In this instance, the students misinterpreted the song because they lacked the historical context in which to analyze the source. If this song was used in conjunction with other primary and secondary sources, the students would have been better able to analyze and comprehend the source's perspective and meaning.

Another model of instruction that educational professionals believe may work to supplement curricula and develop student's higher-level historical thinking and questioning skills is a project-based approach to teaching and learning. In an article that appeared in *The Education Digest* in 2014, North Carolina high school English teacher Meredith Licht wrote an account of her class's experience with project-based learning. Licht's class of sophomores worked on a project during which they all wrote found-poetry using Elie Wiesel's 1960 Holocaust memoir *Night*. Impressed with her student's work, Licht suggested that the class put together a website and/or e-book; the students chose to make both. Licht organized groups and delegated different aspects of the project based on students' talents and interests. The project was a success in terms of the final product, but even more, the collaborative process helped the students to foster what some call the four C's of project-based learning: critical thinking, communication, collaboration, and creativity.<sup>45</sup> The four elements of project-based learning require students to problem-solve, assume leadership or team roles, successfully communicate,

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<sup>44</sup> "The Use of Primary Sources in High School History Classrooms," <http://tps.nl.edu/TPSJJournalIWU22.htm>; also see K. C. Barton, "Primary Sources in History: Breaking Through the Myths," *Phi Delta Kappan*, 86 (2005) 10; 10, 745-753.

<sup>45</sup> Meredith Licht, "Controlled Chaos: Project-Based Learning," *The Education Digest* 80 (2), 2014, <http://search.proquest.com/docview/1586076749?accountid=14270>, 49-51. Also see Daniel Callison, "Project-Based Learning," *School Library Media Activities Monthly* 22 (5), 2006, Web. <http://search.proquest.com/docview/237134596?accountid=14270>, 42-45.

investigate, and explore in order to complete the project. The project-based learning model is an excellent way to foster the above-mentioned skills, as well as a sense of intellectual autonomy. Educator Kathleen Ferenz expanded upon this in her 2010 article “Project Based Learning with Primary Sources,” which encouraged teachers to combine the two teaching models to support one another.<sup>46</sup> Project-based learning challenges students to develop and utilize certain problem-solving and cognitive skills that they don’t learn in a typical classroom environment. Teaching with primary sources helps students to think critically about history and combine sources to develop a fuller understanding of the past. The Woodlands Cemetery Project might have been designed in response to Ferenz’s call, if it had not already been put in place 20 years before.

Educators and scholars have contended for years that that they should rely less on textbooks and lectures. Instead, some teachers believe in facilitating a classroom environment in which students can formulate their own questions, discover, and analyze sources with the guidance of a teacher. This, they believe, better prepares students to engage a democratic society. Despite the research that proves this method—rather than textbook study and lecture—to be a more effective mode of classroom instruction, a 2010 study performed by the National Assessment of Educational Progress still showed textbook-based lectures remain the dominant form of instruction for middle and high school U.S. History teachers.<sup>47</sup> The data from this study shows that 73 percent of 8<sup>th</sup>

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<sup>46</sup> Kathleen Ferenz, “Project Based Learning with Primary Sources,” *Teaching with Primary Sources Quarterly* 3 (2), Spring 2010, Web, [http://www.loc.gov/teachers/tps/quarterly/project\\_learning/pdf/project\\_learning.pdf](http://www.loc.gov/teachers/tps/quarterly/project_learning/pdf/project_learning.pdf).

<sup>47</sup> The National Assessment of Educational Progress, otherwise known as “The Nation’s Report Card” is the largest nationally representative and continuing assessment of what America’s students know and can do in various subject areas. NAEP is a congressionally authorized project of the National Center for Education Statistics (NCES) within the Institute of Education Sciences

grade students spent significant time reading textbooks and learning through lectures. Meanwhile, only 17 percent of 8th and 12th grades had access to primary sources on a weekly basis.<sup>48</sup> Due to employment, advancement, and other pressures, many teachers default to textbook instruction in order to teach to the tests.

Young learners have the opportunity to develop and display historical understanding when they are given the chance to formulate their own questions about the past, to examine related historical evidence, and to create historical narratives and arguments of their own. Students should also be encouraged to analyze and evaluate historical narratives created by others. Scholars contend that history education focused on the development of historical understanding can prepare students to engage effectively in democratic societies by providing the understanding and skills necessary to demonstrate tolerance, display empathy, and engage in deliberation. Unfortunately, more often than not, concerns about content coverage, test scores, and job security dictate teachers' instructional methods. Strapped with these concerns, teachers' instructional methods can often devolve into rote memorization of dates, events, and people.<sup>49</sup> As Dr. Sarah Brooks, Professor of Education at Elmhurst College, noted in "Teaching for Historical Understanding in the Advanced Placement Program: A Case Study," even well-trained teachers who have the skills to teach for historical understanding often do not because of

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of the U.S. Department of Education. The Commissioner of Education Statistics is responsible for carrying out the NAEP project. The National Assessment Governing Board oversees and sets policy for NAEP.

<sup>48</sup> "The Nation's Report Card: U.S. History 2010 National Assessment of Educational Progress at Grades 4, 8, and 12," *National Center for Education Statistics*, 2010, <http://nces.ed.gov/nationsreportcard/pubs/main2010/2011468.asp>.

<sup>49</sup> Keith C. Barton and Linda S. Levstik, *Teaching History for the Common Good* (Mahwah, NJ: Lawrence Erlbaum Associates, 2004), 244-266

the pressures and limitations of state and federally mandated curriculum goals. In her article she wrote, “Even teachers who possess a sophisticated understanding of the interpretive nature of history and a belief that the subject should be taught through inquiry exercises, problem solving activities, debate, discussion, and cooperative learning, often adopt a traditional style of direct instruction—lectures from textbooks—and portray history as a fixed body of knowledge.”<sup>50</sup>

As history teachers struggle to meet the high scores for standardized testing, they lack the time and enthusiasm to incorporate more meaningful projects into their curricula. Within the context of the last three decades of debate over the standards for teaching history on both the state and federal levels, teachers have faced increased pressures on themselves and their students to perform well on exams, rather than immerse themselves in the methods of historical thinking. The following section will outline and discuss a current project model that can remedy some of the problems facing Social Studies teachers today.

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<sup>50</sup> Brooks’s research focuses on the fostering and display of historical understanding in the social studies classroom. Sarah Brooks, “Teaching for Historical Understanding in the Advanced Placement Program: A Case Study,” *The History Teacher* 47 (1), 2013, 61-76.  
[http://www.societyforhistoryeducation.org/pdfs/N13\\_Brooks.pdf](http://www.societyforhistoryeducation.org/pdfs/N13_Brooks.pdf)



## CHAPTER 3

### THE CEMETERY PROJECT

#### **The Cemetery Project - Background and Description**

The Cemetery Project is ubiquitous among the students and graduates of Julia Reynolds Masterman Laboratory and Demonstration School. The brainchild of Mr. William Snyder, a former Masterman Social Studies teacher, the Cemetery Project began in 1990 and has been carried out every year since. Because of its longevity, I and other stakeholders assumed that the project would continue indefinitely, but during my investigation it became clear that its future is not guaranteed. I first interviewed Snyder about the project in April 2015. He developed the idea for the Cemetery Project after attending a conference of Pennsylvania secondary school teachers in the late 1980s. Another teacher at the conference gave a presentation about the partnership between her class and a local historic cemetery. She required that the students work in groups to research one of the people buried at the cemetery and write a biography of his or her life. At the end of the project, students provided their teacher and the cemetery with copies of all of the documents they found during their research, as well as a written biography based on the evidence they collected. Inspired, Snyder decided to adapt and implement this project in his own classroom with the Advanced Placement United States History Students (APUSH) in fall of 1990.<sup>51</sup>

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<sup>51</sup> William Snyder (former Social Studies Educator at Julia Reynolds Masterman Preparatory and Demonstration School) in discussion with author, May 2015. Unfortunately, after more than 30 years, Snyder did not remember the name of the teacher who presented.

Snyder took his students to The Woodlands Cemetery, located on 4000 Woodland Avenue in West Philadelphia, every year. The site is located on the former estate of William Hamilton (1745-1813), prominent Philadelphia gentleman and botanist. Hamilton's estate went into disrepair after his death in 1813, until 1840 at which time Eli Kirk Price (1797-1884) and his associates purchased the lands. Price and the other investors transformed the grounds into a rural cemetery and founded The Woodlands Cemetery Company. Still an active cemetery today, The Woodlands is home to two of Hamilton's 18th-century buildings, elaborate Victorian funerary monuments, and a range of notable botanical treasures. Named a National Historic Landmark District in 2006, The Woodlands now serves as a community space and learning laboratory for the surrounding neighborhoods.<sup>52</sup> Snyder and his students are just some of the many visitors who take advantage of The Woodland's historical, cultural, and horticultural resources.

Snyder assigned the project every year thereafter until his retirement in 2004. After his retirement, teacher Steve Gilligan gladly assumed primary responsibility for the APUSH classes and the Cemetery Project.<sup>53</sup> Throughout the eleven years that Gilligan carried out the project, he added and adjusted some of the assignments, but kept the same structure established by Snyder in 1990. Gilligan administered the project until 2015, at which time budget cuts and the restructuring of the Social Studies department at Masterman prevented him from teaching the APUSH courses. Throughout the massive policy and curricular changes in Social Studies education over the last 26 years, the

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<sup>52</sup> "History," *The Woodlands*, accessed January 2, 2015, <http://woodlandsphila.org/history/>.

<sup>53</sup> Steve Gilligan (Social Studies Educator at Julia Reynolds Masterman Preparatory and Demonstration School) in discussion with author, April 2015.

project has been a successful model that teaching with primary sources works in public school classrooms.

The project was reluctantly taken over by a new teacher in the fall of 2015. Although this teacher agreed to assign the project in her classroom, the difference between her feelings about the project and those of her predecessors is marked.<sup>54</sup> Her dissatisfaction and reluctance to assign the project has undoubtedly set a tone for her students, one very distinct from that of previous years.<sup>55</sup> This teacher pared down some of the requirements and made the project more digitally oriented by requiring students to create a website about their research subject. The Cemetery Project, although pared down, continues to be implemented at Masterman today. The future of the project, however, is uncertain because the Cemetery Project is completely dependent on the teacher's willingness to implement it.

When I began this project, I did not expect that my research might, in some ways, be a postmortem examination of one of Philadelphia's most successful public history projects geared to youth learners. Although the Cemetery Project has evolved over the years, at its core has been a 4- to 5-month-long group research project on an individual who has been interred at The Woodlands Cemetery. The process begins in the fall when

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<sup>54</sup> Although I have permission to use my conversation and correspondence with the new Cemetery Project teacher, I have chosen not to name this person because she, as a current instructor, rather than an instructor reflecting on years of positive work, is in a position made vulnerable by the same pressure to teach to the test that is made clear by my previous chapter. Current Cemetery Project Teacher, (Social Studies Educator at Julia Reynolds Masterman Preparatory and Demonstration School) in discussion with author, September-October 2015.

<sup>55</sup> Jessica Baumert, Executive Director at The Woodlands, has helped to facilitate the Cemetery Project since 2011. In a conversation with her on correspondence with previous and current Cemetery Project students. See Appendix B for transcripts of email correspondence with previous and current Cemetery Project students.

the Advanced Placement United States History (APUSH) class visits The Woodlands and enjoys a Victorian-era picnic. Snyder and Gilligan required that everything the students brought with them to the picnic must have existed in the 19th century. For example, the students had to use glass bottles not plastic, cotton clothing (no spandex or leggings), and buttons on clothing (no Velcro). The instructors rewarded students with extra credit if they dressed in period clothing. The Victorian-era picnic complements the APUSH curriculum, as it provides students with the opportunity to experience firsthand their lessons—not to mention that it acts as a perfect excuse to get out of school for a day.

When Snyder first began the project, he and his class did not have a formal connection with The Woodlands. Snyder worked with Masterman, the students, and the students' parents in order to arrange a field trip to the cemetery as a class, at which time they would utilize the inherent historical resources at The Woodlands: the headstones of the “permanent residents” and the valuable information they yield. Throughout the years of the project, Snyder developed a relationship with non-profit organization that runs The Woodlands, The Woodlands Trust for Historic Preservation.<sup>56</sup> Since that time, The Woodlands has restructured its operations, and the current Executive Director of The Woodlands, Jessica Baumert, takes the students on a tour of the mansion and surrounding grounds every year.<sup>57</sup> After the tour, students roam the cemetery grounds in their groups

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<sup>56</sup> According to Snyder, a particularly enthusiastic member of The Woodlands Trust gave tours of the cemetery and mansion to the APUSH students for a few years. Since that time The Woodlands has restructured its operations and now has two full-time staff members who work on-site. Gillian, Steve. (Social Studies Educator at Julia Reynolds Masterman Preparatory and Demonstration School) in discussion with author. April 2015 – March 2016.

<sup>57</sup> Jessica Baumert (Executive Director at The Woodlands), in discussion with author, May 2015 to January 2016.

to find a few headstones that intrigue, humor, or “speak” to them in some way or another. Students are prohibited from choosing someone buried with a headstone six feet or taller, had been the subject of a previous student project, or had been famous. These guidelines ensure that the students choose a person who will challenge them during the research process and provide them with the opportunity to interpret someone’s life for the first time.<sup>58</sup>

After the groups of students choose a few potential research subjects, they submit the list to Baumert.<sup>59</sup> The Woodlands’ staff then looks up the cemetery lot cards and information associated with the headstones in The Woodlands’ database to provide the students with a starting point. Lot cards often include basic data about the deceased, such as date of birth, date of death, family members, and other biographical information. After Baumert provides the students with this very basic information, The Woodlands has very little, if any, involvement with the project until the Masterman student presentations in May of the following year. During the interim, students visit archives, libraries, museums, and other historic sites and repositories throughout Philadelphia and the surrounding region to find anything and everything relating to their research subject. With the help of the Philadelphia City Archives, Philadelphia Free Library, Historical Society of Pennsylvania, Library Company, American Philosophical Society, and other

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<sup>58</sup> Not allowing students to research a famous person also provides students with a person through whom to contextualize that era of history, essentially encouraging them to act as social historians. Another project restriction requires that students choose someone who was born before 1850 so that the groups will have to contextualize the life of their research subject within the Gilded Age into the Progressive Era of American history.

<sup>59</sup> The following description of the Cemetery Project, unless otherwise noted, will be that of the 2014-2015 school year, as that class is the most recent example of a completed Cemetery Project cycle.

public history institutions in the city, students synthesize the primary source documents with secondary source literature about their research subject's life, compiling contextual information and detailed personal information, such as wars in which the person served, historical events through which the person lived, industries in which the person worked, and more. The analyses and conclusions drawn from the sources are incorporated into a variety of assignments and compiled into a binder, which they submit to their instructor in January.

After they submit their completed Cemetery Project binder, students then work on test preparation for the AP exam, which is usually administered in the first or second week of May. Students prepare for the AP exam by focusing on content memorization and practice tests; methods not suited for learning historical thinking and understanding. Devoting time to the Cemetery Project, though not explicitly geared toward preparing students for the AP exam, does not adversely affect the student's scores on the exams; the Masterman APUSH students have performed at an exceptionally high level. Student presentations at The Woodlands are usually scheduled shortly after the exam. After the student presentations, the APUSH class provides The Woodlands with a binder of information about the each person profiled.<sup>60</sup> With every completed Masterman binder, The Woodlands is one story closer to completing its growing garden of biographies.

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<sup>60</sup> Starting in 2012, students also provide The Woodlands with a flash drive containing digital copies of everything included with their physical binder. Contents of binders depend on what year they were completed. Some binders include only an introduction, biography, and copies of the found documentation while others include an introduction, biography, an essay placing the research subject within the Philadelphia historical perspective, an essay placing the research subject within the national historical perspective, a timeline of life events, historical fiction, a family tree, copies of found documentation, photographic journal, "creative extras," personal reflections, hours log, and financial log.

## **The Cemetery Project - Promoting Historical Understanding**

The Cemetery Project requires students to visit archives and repositories across the city in order to collect, notate, and cite genealogical records about their research subject for the documentation portion of the assignment. This work helps to then inform students' work on the rest of the assignments, which include writing: a project introduction, biography, an essay placing the research subject within the Philadelphia historical perspective, an essay placing the research subject within the national historical perspective, a timeline of life events, a family tree, copies of found documentation, "creative extras," and even a stab at historical fiction.

These assignments help students to think historically in ways that standard textbook lessons and AP practice assignments do not. The ways in which the Cemetery Project develops students' historical understanding in an Advanced Placement classroom is best understood when examined through the lens of a case study of a similar classroom. Professor of Education at Elmhurst College, Dr. Sarah Brooks authored an in depth case study in *The History Teacher* entitled, "Teaching for Historical Understanding in the Advanced Placement Program: A Case Study."<sup>61</sup> In this essay, Brooks detailed her analysis of Abigail Gable's instruction in her Advanced Placement (AP) European History classroom, which she observed for twenty-nine hours over the period of five months. Cognizant of the lack of consensus on the goals of history education, Brooks

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<sup>61</sup> Brooks's research focuses on the fostering and display of historical understanding in the social studies classroom. Sarah Brooks, "Teaching for Historical Understanding in the Advanced Placement Program: A Case Study," *The History Teacher* 47 (1), 2013, 61-76.  
[http://www.societyforhistoryeducation.org/pdfs/N13\\_Brooks.pdf](http://www.societyforhistoryeducation.org/pdfs/N13_Brooks.pdf)

chose to evaluate the success of Gable's instruction based on the six key elements of historical understanding as defined in the previously-mentioned *National Standards for United States History*; these standards have been promoted as voluntary benchmarks by the National Center for History in the Schools after their condemnation in 1995. Despite not being adopted as a federal mandate, these standards have been voluntarily adopted as best practice standards by a number of individual teachers and programs responsible for teacher education in the social sciences. According to the National Center for History in the Schools, historical understanding can be evaluated by analyzing the following abilities of students: determining historical significance, considering epistemology and evaluating evidence, assessing continuity and change, judging progress and decline, displaying empathy and moral judgment, and assigning historical agency.<sup>62</sup>

The six elements of historical understanding outlined by the National Standards for United States History provide a useful framework through which to examine the instructional value of the Cemetery Project assignments. The Cemetery Project assignments do facilitate these six elements of historical understanding. In order to evaluate the efficacy of the Cemetery Project, I will highlight a variety of examples from completed Cemetery Project assignments that demonstrate advanced historical understanding, as outlined by the National Standards for United States History, among the Masterman 11th graders.

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<sup>62</sup> Gary B. Nash and Charlotte Crabtree, *National Standards for United States History: Exploring the American Experience*, National Center for History in the Schools, California: 1994. Peter Seixas, "Conceptualizing the Growth of Historical Understanding," in *Handbook of Education and Human Development*, ed. David R. Olson and Nancy Torrance (Cambridge, MA: Blackwell Publishers, 1996): 765-783.



### *Determining Historical Significance*

The biography assignment requires students to write a history of a person's life, from birth to death, detailing life events such as professional accomplishments, family relationships, successes and failures during her life, as well as places she lived and worked. In the biography, students are instructed to synthesize the primary sources they gathered while completing the documentation assignment with secondary sources relating to their research subject, all of which must include citations according to *The Chicago Manual of Style*. Assessing historical significance is an inherent part of this assignment, as students must determine which details of the person's life are noteworthy enough to include in the biography, and which are not. Students must also determine historical significance throughout the research project as well, as the Cemetery Project requires that students do not collect redundant records.

### *Considering Epistemology and Evaluating Evidence*

The documentation and biography assignments lay the groundwork for the other assignments of the project. While determining historical significance in this assignment, students also naturally consider epistemology and evaluate evidence when deciding which sources are pertinent in telling the story of the person's life, and which sources are not. One example of students evaluating evidence can be culled from the biography assignment of Albert F. Gumpert (1847-1894).<sup>63</sup> This particular group of students came across multiple sources documenting Gumpert's death, all of which listed a different

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<sup>63</sup> *Albert F. Gumpert (1847-1894)*, Cemetery Project completed during the 2014-2015 school year by APUSH students Jack, Jean, Owen, and Ali, Available upon request at The Woodlands. I have chosen not to include the last names of the students because they are minors.

cause and circumstance. In other words, they faced a problem in evaluating evidence and a real-life mystery of sorts. In order to form a coherent narrative, students weighed the validity and authenticity of each source and came to the conclusion that the most credible source documenting Gumpert's death was the death certificate. While the students concluded that his death was most likely caused by neurasthenia, the narrative also noted that differing accounts exist and that there is no way to determine his cause of death with certainty.<sup>64</sup> In doing this, these students made an important historical decision by taking conflicting sources, interpreting them, and developing a cohesive narrative that recognized the complexities of this history-making process.

#### *Assessing Continuity and Change*

Students assess continuity and change in the assignments by examining their subject's life within the greater historical context. One example of students astutely recognizing continuity and change can be found in the timeline assignment about James F. Fahnstock (1825-1901). Fahnstock lived in Gettysburg and worked at his family's store. Shortly following the outbreak of the Civil War, Fahnstock began making business ties in Philadelphia. He and his family eventually moved here after the end of the Civil War. The students made the connection between the impending Confederate threat and Fahnstock's decision to begin making business ties in Philadelphia, in

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<sup>64</sup> Neurasthenia is defined by Merriam-Webster Dictionary as a condition that is characterized especially by physical and mental exhaustion usually with accompanying symptoms (as headaches, insomnia, and irritability), is believed to result from psychological factors (as depression or emotional stress or conflict), and is sometimes today considered similar to or identical with chronic fatigue syndrome.

preparation to move his family and operations to an area much safer than Gettysburg.<sup>65</sup>

This story—and many other stories from Cemetery Project binders—shows a nuanced understanding of continuity and change, as students realize that historical events affect their research subjects in a variety of ways.

### *Judging Progress and Decline*

Judging progress and decline is inherent in the process of writing the life of an individual. Every Cemetery Project grapples with judging progress and decline on a personal level with the biography assignment; students must also identify and analyze the ways in which larger local and national trends affect the life of their research subject. One example of a group of students who interpreted historical progress and decline was that of George C. Leib (1809-1888).<sup>66</sup> A scientist, Leib worked as a fellow at the Academy of Natural Sciences where he ascended through the ranks. With his increasing notoriety, he discovered and named after himself a species of bat, the *Myotis leibii*. However, the group of student's noted that Leib's mental state, and thus his career, began to suffer at a young age. Using sources from their research, students posited that a variety of familial and professional occurrences could have contributed to his mental breakdown. In order to complete the Philadelphia and national perspectives assignments, students must synthesize primary and secondary source documents to analyze the larger progress and

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<sup>65</sup> *James F. Fahnestock (1825-1901)*, Cemetery Project completed by Vicky, Claire, Mona, and Maha during the 2013-2014 school year. Available upon request at The Woodlands. I have chosen not to include the last names of the students because they are minors.

<sup>66</sup> *George C. Leib (1809-1888)*, Joel, Valentino, Joe, Manfred, and Alex, Available upon request at The Woodlands. I have chosen not to include the last names of the students because they are minors.

decline during the life of their individual. Many Cemetery Projects weave into the biographical narrative the ways in which local and national events may have impacted the life of their research subject.

### *Displaying Empathy and Moral Judgment*

Notably, every Cemetery Project binder shows student's ability to display empathy and moral judgment. This type of historical understanding is inherent in the Cemetery Project, as students inevitably reflect on their own lives while researching and then narrating the life of their research subject. A group of students who studied the life of Harvey "Harry" Peale (1839-1904) grappled with the prevalence of infant mortality in the 19<sup>th</sup> century. The students discussed and contextualized their newfound realization that infant mortality was a common occurrence during the life of their research subject throughout their assignments. During their presentation at The Woodlands, the students shared their revelation with the crowd and remarked about how sad it was to find out that Peale had to bury some of his children. Students also speculated on how this might have affected his life and his relationship with his wife and other children.<sup>67</sup> The Cemetery Project has a human component that can reach beyond teaching historical understanding and instill moral and ethical lessons.

### *Assigning Historical Agency*

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<sup>67</sup> *Harry Peale (1839-1904)*, Fiona, Siduri, Emily, and Calla, Available upon request at The Woodlands. I have chosen not to include the last names of the students because they are minors.

Students assign historical agency to their research subjects in a variety of ways when completing the Cemetery Project assignments. Assigning historical agency is inherent in describing the life of an individual. One group discussed the ways in which the actions of their research subject, Dr. Josiah Foster Flagg (1828-1903), impacted the dentistry profession. The students showed how Flagg's invention and implementation of plastic and amalgam fillings propelled the field forward.<sup>68</sup> Prior to Flagg's invention, tooth fillings were primarily made from gold and other precious metals. By using amalgam and other inexpensive materials, Flagg's new fillings made dental procedures more affordable and accessible. In all of the assignments, these students demonstrated the ways in which Flagg changed the field of dentistry and how that impacted other aspects of society.

Another way in which the Cemetery Project teaches students how to assign historical agency is with the historical fiction assignment. The historical fiction is arguably one of the most important requirements of the project. Described as “the lynchpin” of the project, Snyder noticed that the historical fiction component allowed the students the opportunity to take their research and develop something new and personal. He noted that students felt more ownership of, and connection to, the project and their research subject after they wrote the historical fiction. While acting as a creative outlet for the students, the historical fiction assignment further facilitates student's historical understanding. According to the syllabus, the historical fiction must be a reasonable, realistic, and historically accurate narrative. This assignment acts as a perfect

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<sup>68</sup> *Dr. Josiah Foster Flagg (1828-1903)*, Cemetery Project completed by Claudia, Nia, Angel, Catherine during the 2013-2014 school year. Available upon request at The Woodlands. I have chosen not to include the last names of the students because they are minors.

complement to the evidence-based biographical essay, as it teaches students about historical agency in a way that they might otherwise not understand.

In many ways the Cemetery Project is a perfect complement to the Advanced Placement curriculum; it offers a break from the rote memorization of dates, facts, events, and historical figures and provides a creative outlet to the students' preparation to the AP test. The Cemetery Project forces students to ask questions and make connections in ways that practice exams and other traditional forms of AP exam preparation does not. AP teachers have a responsibility to their students to prepare them for the exam, but including a project such as the Cemetery Project teaches students how to analyze and interpret primary source documents, a skill that is necessary for the Document-Based Question portion of the AP exam.<sup>69</sup> The Cemetery Project develops students' historical understanding, supplementing the existing curriculum while preparing students for portions of the APUSH exam in the process.

### **Limitations for the Cemetery Project**

I would be remiss to talk about the limitations of the Cemetery Project and not mention that this project model comes from one of the top-ranked schools in the

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<sup>69</sup> According to the College Board, "The required Document-Based Question [DBQ] differs from the standard essays in its emphasis on a student's ability to analyze and synthesize historical data and assess verbal, quantitative, or pictorial materials as historical evidence. Like the standard essays, however, the DBQ is judged on its thesis and argument. The DBQ typically requires students to relate the documents to a historical period or theme and thus to focus on major periods and issues. For this reason, outside knowledge -- information gained from materials other than the documents -- is very important and must be incorporated into a student's essay if the highest scores are to be earned." "General Information on the DBQ," *AP U.S. History: The DBQ AP Central*, accessed March 12, 2016, [http://apcentral.collegeboard.com/apc/members/courses/teachers\\_corner/3497.html](http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/3497.html).

Philadelphia School District. Julia Reynolds Masterman Laboratory and Demonstration School ranked as #1 best public school in the Philadelphia School District, #1 best public school in Pennsylvania, and #60 best public school in the United States in 2015.<sup>70</sup> Masterman's student demographics in 2016 consists of about 1,190 students - 40 percent white, 28 percent Asian, 18 percent African American, and 14 percent classified as "Other." According to [www.thenotebook.org](http://www.thenotebook.org), an independent non-profit news service, a high school diploma from the ultra-selective Masterman is the "holy grail of public education" in Philadelphia.<sup>71</sup> Part of the reason that Snyder and Gilligan were able to incorporate this project and reach beyond high test scores to achieve goals of historical understanding for the students is in part due to the privileged students whom they teach. Aspects of the Cemetery Project could be adopted in any classroom, but it's important to recognize that the success of the Cemetery Project at Masterman is in part due to the socioeconomic status and privilege of the students who attend the school.

As demonstrated in previous sections, the Cemetery Project is an interdisciplinary project that facilitates varying levels of historical understanding in students. This model has three limitations: requirement of excellent, flexible, and devoted teachers; backgrounds of students in the AP classroom; and the demands it places on local archives

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<sup>70</sup> "Julia R. Masterman Laboratory and Demonstration School Overview," *U.S. News and World Report: Education*, accessed February 22, 2016, <http://www.usnews.com/education/best-high-schools/pennsylvania/districts/the-school-district-of-philadelphia/julia-r-masterman-laboratory-and-demonstration-school-17216>

<sup>71</sup> Benjamin Herold, "To Get into Prestigious Masterman, it's 5th Grade or Bust," *Notebook* and *WHYY*, last updated April 11, 2012, accessed March 19, 2016. <http://thenotebook.org/articles/2012/04/11/to-get-into-prestigious-masterman-it-s-5th-grade-or-bust>

and public history institutions that support individual student research. One of the most fundamental limitations is that it depends completely on the knowledge, ability, and initiative of the teacher. The project was taken over by a new teacher in the fall of 2015, whose reluctance to assign the project has undoubtedly set a tone for her students, one very distinct from that of previous years. The future of the Cemetery Project at Masterman is uncertain, partly because this project model is completely dependent on the teacher's willingness, ability, and enthusiasm.

The new APUSH teacher is a talented and effective instructor of Advanced Placement classes, and she has proven herself to be successful in preparing students to achieve high scores on the exams. During a conversation in late summer, this teacher expressed her reluctance to assign the Cemetery Project for a variety of reasons, some of which included pressure from parents and concerns about covering all of the content on the AP exam.<sup>72</sup> These concerns plague many AP instructors, as they are expected to teach significantly more content with less time in which to do so than their non-AP peers, as the AP exam is administered during the first week of May. Professor of History at the University of Massachusetts-Boston and frequent AP U.S. History exam grader, Jonathan Chu explained in the *History Teacher* that many AP teachers feel these same pressures. More often than not, Chu asserted, AP teachers tend to rely on lecture-based instruction of facts and dates instead of teaching for a more holistic historical understanding.<sup>73</sup>

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<sup>72</sup> Current Cemetery Project Teacher (Social Studies Educator at Julia Reynolds Masterman Preparatory and Demonstration School) in discussion with author. September-October 2015.

<sup>73</sup> Jonathan M. Chu, "Preparing for the AP Exam: The Dangers of Teaching to the Test," *The History Teacher* 33, no. 4 (August 2000): 511-520.



While AP classrooms are not consigned to the same federal and state requirements as their non-AP counterparts, AP teachers are restricted by a de facto set of rules and expectations. Although not mandated in legislation, like NCLB, an AP teacher's success is measured on the scores of their students. Teachers must temper the expectations of their superiors, students, and parents, all of whom desire the same goal: the best possible score on the AP exam. In a 2005 research report published by *The College Board*, Pamela Paek and her fellow researchers surveyed 1,219 APUSH teachers and found that the most of the participating teachers chose a textbook-based, teacher-led style of instruction. Although aware of other, more effective instructional strategies, the teachers claimed that the demands of preparing students for the AP exam forced them to rely on instructional strategies (like lecture and textbooks) that allowed them to cover large amounts of content.<sup>74</sup> The reluctance of the new Cemetery Project teacher is indicative of the greater trend of APUSH teachers teaching to the test. While the goal of the APUSH exam is to “measure students’ knowledge of U.S. history and their ability to think historically,” some teacher’s use of textbook-based lecture may work against these goals.<sup>75</sup> Although many teachers feel forced to teach to the test, projects like the

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<sup>74</sup> Pamela L. Paek, Eva Ponte, Irv Sigel, Henry Braun, and Donald E. Powers, “A Portrait of Advanced Placement Teachers’ Practices,” *College Board Research Report No. 2005-7* (New York: College Entrance Exam Board, 2005): 12-17.

<sup>75</sup> APUSH exam questions are based on key and supporting concepts, course themes, and historical thinking skills. “The AP U.S. History Exam,” *College Board: AP Central*, accessed March 12, 2016, <https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap-us-history-practice-exam.pdf>, [http://apcentral.collegeboard.com/apc/members/exam/exam\\_information/2089.html](http://apcentral.collegeboard.com/apc/members/exam/exam_information/2089.html).

Cemetery Project show that some teachers go beyond preparing their students to achieve high test scores and pursue goals of greater historical thinking and understanding.<sup>76</sup>

One of the greatest weaknesses of the Cemetery Project is that it requires devoted teachers who not only have a willingness, but also an ability, to teach beyond the test. In the Philadelphia area, a coalition of institutions including Temple University, the National Archives at Philadelphia, and the Historical Society of Pennsylvania, are trying to bridge this gap with the Cultural Fieldwork Initiative. The March 2013 issue of the *Journal of American History* featured an article titled “The Cultural Fieldwork Initiative: Collaboration for Better Education,” by Andrea Reidell, Christine Woysner, and Marc Brasof about the Philadelphia Cultural Fieldwork Initiative, a Philadelphia-wide collaborative program to train Temple University’s pre-service Social Studies teachers at cultural institutions across the city. These teachers-in-training are often tasked by their host institution with creating lesson plans that connect the institutions primary sources with the history curricula. The authors surveyed staff from the participating, largely public history, institutions and found that they benefitted greatly from the partnership. In their responses some partnering organizations stated that the pre-service teacher who interned with them developed resources that helped build the organizations’ capacity to serve the public in ways previously impossible due to a lack of time, staff resources, or

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<sup>76</sup> Keith C. Barton and Linda S. Levstik, *Teaching History for the Common Good* (Mahwah, NJ: Lawrence Erlbaum Associates, 2004), 185-205; Walter C. Parker, *Social Studies in Elementary Education* (Upper Saddle River, NJ: Merrill Prentice Hall, 2012), 6-7; Bruce A. VanSledright, “What Does It Mean to Think Historically...and How Do You Teach It?” *Social Education* 68, no. 3 (April 2004): 230-233; Sam Wineburg, *Historical Thinking and Other Unnatural Acts: Charting the Future of Teaching the Past* (Philadelphia, PA: Temple University Press, 2001), 3-27.

pedagogical training necessary to create effective educational resources.<sup>77</sup> Additional surveys and studies found that after completing their semester-long internships, Temple students felt confident integrating museum and archives collections into their lesson plans.<sup>78</sup> The Cultural Fieldwork Initiative is teaching the next generation of instructors how to work with institutions in order to develop creative partnerships that enhance Social Studies curricula. Perhaps the next generation of Philadelphia high school history teachers will see engagement with local institutions, like the Woodlands, as key component to their work as teachers.

Some of the limitations of the Cemetery Project are in part due to the state of Social Studies education today. Teachers lack the time and enthusiasm to incorporate more meaningful projects into their curricula as they struggle to meet the high scores for standardized and AP testing. Within the context of the last three decades of constantly changing state and federal education legislation, teachers have faced increased pressures on themselves and their students to perform well on exams, relegating goals of historical thinking to the back-burner. The Cemetery Project is a longstanding model on which teachers can base their own projects to incorporate the historical method into their Social Studies classrooms. Aspects of the project can be, and have been, integrated into curricula at any educational level.<sup>79</sup>

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<sup>77</sup> Christine Woyshner, Andrea Reidell, Marc Brasof, “The Cultural Fieldwork Initiative: Collaboration for Better Education,” *The Journal of American History* 99 (4), March 2013.

<sup>78</sup> “The Cultural Fieldwork Initiative: Collaboration for Better Education,” 6.

<sup>79</sup> Examples of projects that teach with the historic cemetery’s resources range from elementary to undergraduate educational levels. See the following projects for more detail: “Zion Cemetery Project,” Kent State Department of Pan-African Studies, Kent State, accessed on March 8, 2016,

## CHAPTER 4

### ADAPTATIONS, APPLICATIONS, AND CONCLUSIONS

Despite its limitations, the Cemetery Project provides a model that history and Social Studies instructors can use in their own classrooms. Although not limited to the Philadelphia area, Philadelphia educators benefit from a city brimming with historic and cultural resources. The Cemetery Project requires students to utilize the archives, libraries, and other institutions in the area; which can be a blessing and a curse for the area's archives and repositories. Because the Masterman students had been taught how to conduct archival research in classes, the Cemetery Project never devoted a class trip to an archives to receive an introductory presentation. The Historical Society of Pennsylvania (HSP) is usually the first stop for Masterman students after they have chosen a research subject. From the perspective of Beth Twiss-Houting, Senior Director of Programs and Services at HSP, having a classroom session with the students would make it easier for HSP to accommodate and work with the students.<sup>80</sup> Though delighted by student's enthusiasm, Twiss-Houting expressed that students in a project-based research class like this, might make better use of their time at HSP if they receive a general overview as a class before coming to the facility. Clearly such project could become more enriching for students with the inclusion of class visits, in addition to individual student trips to

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<https://www.kent.edu/pas/zion-cemetery-project> and "Humanities 250: The Cemetery Project Student Guide," *Edsel Ford Memorial Library: The Hotchkiss School*, last updated January 28, 2016, accessed March 8, 2016, <http://libguides.hotchkiss.org/cemeteryproject>, and "Teach from the Grave: An Interdisciplinary Lesson Plan for Middle School Students," *The History Channel and CableVision's Power to Learn*, accessed March 8, 2016, [http://www.history.com/images/media/pdf/teach\\_from\\_grave\\_SG.pdf](http://www.history.com/images/media/pdf/teach_from_grave_SG.pdf).

<sup>80</sup> Beth Twiss-Houting, (Senior Director of Programs and Services at the Historical Society of Pennsylvania) in discussion with author, February 2016.

archives and repositories around the city; perhaps even more importantly, projects could be more enjoyable for the archivists and librarians who work so hard to help support student research.

Working with the history professionals who provide access to the historical and cultural resources that make the teaching with primary sources possible is perhaps the most significant piece missing from the Cemetery Project model. While the Masterman Cemetery Project has a longstanding relationship with The Woodlands, that relationship does not require much institutional support. The ability of this project to work depends almost-completely on the help of archivists and librarians at institutions across the city. The Cemetery Project does not happen in a vacuum, and its assignments impact the historical community. Initiating a dialog with historic and cultural institutions around the city that the students might utilize would be a first step toward building stronger relationships with professionals who could then better help the students with the project.<sup>81</sup>

In today's educational climate, which requires teachers to navigate through ever-changing state and federal mandates on education, developing good relationships with the primary source gatekeepers is more important than ever. Regardless of standards—even NCLB, the Common Core, and whatever comes after the next presidential election cycle—teaching historical understanding is a key element for student learning. Teaching

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<sup>81</sup> For more on partnerships between public history professionals and teachers, see Heidi Moisan, "Partners in Process: How Museum Educators and Classroom Teachers Can Create Outstanding Results," *The Journal of Museum Education* (34) 1, Museums and Schools (Spring, 2009), pp. 23-40, <http://www.jstor.org/stable/40479713> and Janette Griffin, "Students, Teachers, and Museums: Toward an Intertwined Learning Circle." in *In Principle, In Practice: Museums as Learning Institutions*, eds. John H. Falk, Lynn D. Dierking, and Susan Foutz. (Lanham MD: AltaMira Press, 2007), 42.

students to think critically and historically by incorporating projects like the Cemetery Project into current curricula could potentially help temper the decades-old fear that our youth do not know anything about the past. The Cemetery Project teaches students how to think like historians, while also generally enabling them to engage more critically in society because students have learned to research, evaluate, and synthesize sources of information. If educators use the Cemetery Project as a model, it has the potential to change the ways in which U.S. history is taught in classrooms of all kinds.

### **Institutional Perspectives and Conclusions:**

The Cemetery Project has the potential to act as a model for partnerships between public history institutions and classrooms in Philadelphia and beyond. Like high school Social Studies teachers, some public history institutions have factors that limit their ability to carry out education outreach. From an institutional perspective, archivists have recognized the need for engagement and outreach for decades<sup>82</sup>. In 1982, Archivist Jane Meredith Pairo of the Virginia State Library published an article which addressed these concerns titled “Developing an Archival Outreach Program.” Amidst many budget cuts which faced the National Archives and other repositories in the early 1980s, Pairo argued that outreach and public programming were no longer optional for archives and other historical institutions. Other contemporary archives professionals had similar thoughts, as an ACT Newsletter from April 1981 asserted that, “If archives are going to grow and compete during a decade of scarcity, archivists must begin to foster a coherent policy for publicizing what archives are and why they are valuable.” Preserving documents and

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<sup>82</sup> My analysis of an institutional perspective on the Cemetery Project is based in archives, because the Cemetery project itself primarily draws on archives and other repositories.

artifacts is fruitless if no one is aware of their existence and significance. Ideally, historical institutions exist to preserve and protect materials for use by future generations, and thus access and outreach are integral to their mission. Two organizations that have recognized the importance of integrating education and outreach into their missions are the National Archives and Records Administration (NARA) and the Library of Congress (LOC).

NARA launched *DocsTeach*, an educational website for teachers and students, in 2010 in order to advance one of its strategic goals, which is to improve civic literacy among students. *DocsTeach* provides educators and students with digitized copies of primary source documents from NARA's holdings and accompanying lesson plans, as well as interactive tools to aid in the learning process.<sup>83</sup> Working to achieve a similar goal, LOC's Teaching with Primary Sources (TPS) Program works to deliver development programs to educators across the country. The TPS Program holds consortiums and training conferences to help teachers use the LOC's digitized primary source materials in order to design challenging lesson plans and programming for their classrooms. In addition to the training programs, the TPS Program also awards grants to educators to incorporate TPS methods and materials into projects, curricula, workshops and more. Both *DocsTeach* and the Teaching with Primary Sources Program have proven to be markedly successful, as they have been met with enthusiasm by students and educators alike. The large-scale undertakings launched by these two federal agencies in

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<sup>83</sup> Stephanie Greenhut, (Education Technology Specialist at the National Archives and Records Administration in Washington, D.C) in discussion with author, February 2016.

recent years clearly indicates the importance of remaining relevant and advertising their value to the public.

Although most contemporary professionals in the history field realize the need to make outreach and publicizing their holdings a priority, many institutions continue to struggle maintain daily operations due to budgetary restrictions. Outreach and public programming require talented staff and necessary resources, both of which cost money. A survey conducted by the Greater Philadelphia Cultural Alliance in 2010 found that of the 2,874 arts and cultural organizations in the Greater Philadelphia area, 83 percent are considered to be medium, small, or very small, having budgets of \$250,000 per year in operating expenses. Thus the vast majority of museums in the Greater Philadelphia region do not have the capacity to conduct large-scale outreach programs like those of NARA or LOC. Completing basic daily operations can be a struggle for some small institutions and outreach programs are often the first to be cut, as they are non-essential for minimal function.

While outreach is not essential to complete basic operations, many staff members at historical and cultural institutions recognize that engaging in outreach provides them with opportunities and benefits which they could not otherwise attain. The Cemetery Project model has the potential to change the ways in which public history institutions like archives, libraries, and historical institutions engage with classrooms. Historic and cultural institutions big and small have inherently valuable primary sources, just waiting to be analyzed and interpreted by eager students. Hopefully more small sites without the institutional capacity to conduct educational outreach, like The Woodlands, might be inspired to initiate, partner, and participate in an initiative like the Cemetery Project.



Projects such as this provide archives and other historic institutions with the opportunity to collaborate and work with teachers in a way that they might not be able to otherwise. Building on the Cemetery Project can potentially usher in a new era of educational partnerships between historical institutions and classrooms.

### **Moving Forward—Future for the Cemetery Project**

Though the Cemetery Project has been a successful collaborative endeavor for over 25 years, the project has failed to meaningfully address issues of race, class, and gender. As seen in the inventory of the Cemetery Project binders, no group of Masterman students has ever completed a project on a woman or person of color.<sup>84</sup> The Cemetery Project is in a unique transitional period right now, which presents an opportunity for Masterman and The Woodlands to shape the project in a way that will better address issues of race, class, and gender. Women, people of color, immigrants, and people of a lower socio-economic class can be more difficult to research in the written record because, in the country's early years, only white, land-owning men could participate fully in American civic life. Land-owning white men reserved the rights to vote, own land, serve in the military, and more, all of which left traces of their lives in the written record. Interrogating the silences in the written record and incorporating other sources, such as material culture and object, can enhance an historical narrative as well as historical understanding of a time period or person. The Cemetery Project acts as an excellent foundation on which other, more inclusive, interdisciplinary, and collaborative projects, can be built.

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<sup>84</sup> Appendix A

Philadelphia is home to a community of vibrant and collaborative historical and cultural institutions. National History Day Philadelphia (NHD Philly), the Cultural Fieldwork Initiative (CFI), and the Philadelphia Area Consortium of Special Collections Libraries (PACSCL) are just some of the many successful collective initiatives in the area. With the aforementioned groups as a guide, creating a consortium of Philadelphia cemeteries and graveyards would be a first step to transforming the Cemetery Project from a classroom project into a multiparty program. Together, area cemeteries could identify projects for a variety of audiences that use the remains of Philadelphia's permanent residents. Working with repositories, universities, high schools, and other institutions with related resources, the Philadelphia Cemetery Collective (PCC) could build a community through which they could develop and carry out a variety of educational programs, interpretative exhibits, and community engagement projects.

Facilitating a consortium of diverse institutions with varied missions and capacities can be a logistically difficult feat. University Public History programs could offer the talents of their eager, burgeoning public history students to work with, and learn from, the previously-mentioned Philadelphia area collectives. For example, the graduate-level Introduction to Public History course at Temple University bases a semester's curriculum on some kind of outreach project, through which the students gain practical public history experience. If approved by the course instructor, one semester's class could focus on developing an action plan for the creation of the Philadelphia Cemetery Collective. Public History students could work to bring together historic institutions and other stakeholders in order to facilitate conversation and potential collaboration. Universities could also offer the skills of their pre-service Social Studies teachers, who

would work with public historians, history professionals, and practicing teachers to develop lesson plans that they would then incorporate into their classroom fieldwork.

The Cemetery Project could also act as a model for undergraduate historical research methods courses. One increasingly-relevant subject of a research course at Temple University could be the history of the former Monument Cemetery. Like The Woodlands, Monument Cemetery was Victorian-era rural cemetery. Once located at 15<sup>th</sup> and Montgomery Streets, Monument Cemetery was turned into a parking lot and ballfield after the City of Philadelphia removed the graves in 1955-56 and deeded the land to Temple University.<sup>85</sup> The Cemetery Project model could be adapted to a Temple undergraduate classroom in order to help students rediscover and digitally resurrect the stories of the people buried at Monument Cemetery. There are many possibilities for cemetery projects of all kinds around the Philadelphia area and beyond. Cemeteries are underused historic resources that have a great deal to teach us about the past, as well as our present. The Cemetery Project has the potential to act as a national model for educational partnerships between cemeteries, universities, archives, classrooms, and other insitutions.

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<sup>85</sup> Harry Kyriakodis, "The Missing Namesake Of North Philly's Lost Necropolis," *Hidden City Philadelphia*, October 21, 2014, <http://hiddencityphila.org/2014/10/the-missing-monument-cemetery/>.

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**APPENDICES**

**APPENDIX A: INVENTORY OF MASTERMAN BINDERS HELD AT THE WOODLANDS**

Name of Permanent Resident	Binder Includes	Project School Year	Format	Life Span
Oswald Seidensticker	No formal citations in binder		Binder	
John Blakely Dales	**extra hilarious - complete formal citations in binder		Binder	
Meander Wood	Partial citations in binder. Missing the task/expense log, photo documentation, historical timeline, historical fiction, historical perspectives, peer evaluations, creative extras, personal reflections		Binder	
John Chapman Cresson	Relatively complete citations. Contains: abstract, cemetery map with plot locations and route, description of monument, biography, residency and work map, and documentation		Binder	
Thomas Gardner Gayley	Mostly complete citations. Contains: introduction, abstract, plot location and		Binder	



	marker description, biography, and documentation.			
James F. Fahnestock	Includes everything. Great images of students	2013-2014	Binder	
Henry Redwood Wharton	Introduction, abstract, biography, and documents. Partial citations.	2011-2012	Binder	
Robert F. Mustin Sr.	Introduction, abstract, biography, and documents. Partial citations.	2012-2013	Binder	
Charles Eugene Claghorn	Includes everything. Great images of students as well as almost completed citations	2013-2014	Binder	
Dr. Josiah Foster Flagg	Includes everything. Great images of students as well as almost completed citations	2012-2013	Binder	
George Ingles MacLeod	Includes everything. Great images of students as well as almost completed citations	2013-2014	Binder	
Adoniram Judson Rowland	Includes everything. Great images of students as well as almost completed citations	2013-2014	Binder	

John Calvin McNaughton	Includes everything. Great images of students as well as almost completed citations	2013-2014	Binder	
John Markee	Includes everything. Great images of students as well as almost completed citations	2013-2014	Binder	
David Smith Gendell	Introduction, abstract, biography, and documents. Partial citations.	2012-2013	Binder	
James Ryley Ludlow	Introduction, abstract, biography, and documents. Partial citations.	?	Binder	
Francis Wells	Introduction, abstract, biography, and documents. Partial citations.	2012-2013	Binder	
Theodore L. Debow	Includes everything. Great images of students as well as almost completed citations	2014-2005	Binder and flashdrive	
John Graham	Includes everything. Great images of students as well as almost completed citations	2014-2015	Binder and flashdrive	
Mark Huntington Cobb	Includes everything. Great images of students as well as almost completed citations	2014-2015	Binder and flashdrive	

William Henry Parish	Includes everything. Great images of students as well as excellent citations	2014-2015	Binder	
Harry Peale	Includes everything. Great images of students as well as almost completed citations	2014-2015	Binder and flashdrive	
Albert Gumpert	Includes everything. Great images of students as well as almost completed citations	2014-2015	Flashdrive	
George C. Leib	Includes everything. Great images of students as well as almost completed citations	2014-2015	Flashdrive	
William S. Price	?	?	CD-ROM	
Samuel Gustine Thompson	?	2007-2008	CD-ROM	
Luther Stedman Bent	Includes introduction, biography, timeline, national perspective, family tree, documents, analyses, historical fiction, creative extras, photo documentation, and task, work, and money logs	2008-2009	CD-ROM and Binder	12/6/1829-4/19/1915

James Gwyn	Includes introduction, biography, and documents. Citations are incomplete.	?	Binder	
David Sprague Stetson	Includes introduction and documents. Citations are mostly complete.	2012-2013	Binder	
Daniel Rayes Goodwin	Includes introduction, biographical history, and documents. Citations are excellent.	2012-2013	Binder	
Wimer Bedford	Includes introduction, factual history, documents, historical perspective, and timeline	?	Binder	
Charles Paine Herring	Includes introduction, biographical history, and documents. Citations are excellent.	2011-2012	Binder	
Reverend Leighton Hoskins	Includes introduction, biographical history, and documents. Citations are excellent.	2012-2013	Binder	
John Edgar Gould	Includes everything. Citations are incomplete.	2007-2008	Binder	

William A Godfrey	Includes biography, family tree, documents. Includes good citations.	2007-2008	Binder	
John Beale Howard Gittings	Includes factual history and documents.		Binder	
William S Stamm	Includes everything. Chief Engineer, United States Army	2008-2009	Binder	12/1/1825-6/27/1897
Edwin North Benson	Includes biography, timeline, family tree, historical fiction, documents, reflections, photographs, ect.	2006-2007	Binder	1/16/1840-4/18/1909
Daniel Neall McQuillen	Includes biography, abstract, documents and analyses	2011-2012	Binder	3/8/1857-10/29/1935
Dr. David Kitchell Tuttle	Includes introduction, factual history, documents	2010-2011	Binder	9/19/1835-4/7/1915
Robert Bridges, M.D.	Includes introduction, factual history, documents	2009-2010	Binder	3/5/1806-2/20/1882
Stephen Winchester Dana	Includes introduction, factual history, timeline, documents and analyses	2008-2009	Binder	11/17/1840-6/8/1910

Dr. Wharton Sinkler	Includes introduction, biography, and documents	2007-2008	Binder	8/7/1845-3/16/1910
James William White, M.D.	Includes introduction, timeline, factual history, and documents	2009-2010	Binder	11/2/1850-4/24/1916
Lietenant Colonel William A. Corrie	Includes a factual history and documentation	2008-2009	Binder	1824-12/7/1896
Theodorus William John Wylie	Includes introduction, biography, national and Philadelphia perspective, timeline, historical narrative, documents, creative extras, logs and correspondence	2009-2010	Binder	10/3/1818-6/11/1898
Dr. Issac Gratz Hays	Includes introduction, factual history, and documentation	2009-2010	Binder	7/5/1796-4/12/1879
Henry Flanders	Includes introduction, biography, and documents. ***may have duplicate binders.	2009-2010	Binder	2/13/1826-4/3/1911
Peter Frederick Rothermel	Includes introduction, biography, and documents	2009-2010	Binder	7/18/1811(?)-8/15/1895
John C Fallon	Includes introduction, factual history, documents and	2009-2010	Binder	2/13/1819-9/9/1885

	analyses. We have two of these binders.			
Thomas Yardley Field	Includes introduction, biography, documentation	2011-2012	Binder	3/3/1825-2/12/1905
Charles Randolph Mattson, M.D.	Includes introduction, biography, documents and analyses, family tree	2008-2009	Binder	6/21/1844-7/3/1922
William Robinson	Includes introduction, biography, historical fiction, documents, ect. From Mr. Snyder's career.	1999-2000	Binder	1852-6/22/1890
Henry Flanders	Includes biography, documents, and analysis	2007-2008	Binder	2/13/1826-4/3/1911
Washington Lemuel Atlee, M.D.	Includes introduction, factual history, timeline, national and Philadelphia perspectives, documents and analyses	2009-2010	Binder	2/22/1808-9/7/1878

Henry Clay and Major Alexander Henry Freeman	Includes chronology, other narratives, historical fiction, documents, analyses, work log, author's notes	1997	Binder	Henry Clay Freeman- January 1847- 12/28/1864; Alexander Henry Freeman- January 1811- 10/1/1864
William Thomson (Also known as Lord Kelvin, 1st Baron		1990	Photo album	
Cornelia Bonnell Green				
Cassius Marcus, Lena Margaret, and Albert Charles Roberts	Includes biography, historical fiction, documents, photo documentation	1999	Binder	Cassius Marcus Roberts- 8/18/1856- 1/7/1908; Lena M. Roberts 1869- 10/2/1964; Lieutenant Albert Charles Roberts ?- 9/18/1918
Annie E. and Jacob Z. Beans	Includes introduction, family tree historical fiction, national perspective, photo documentation, documents	?	Binder	



George C. Howard	Includes data sheet and photograph of grave, historical fiction, biography, and documents.	?	Binder	11/4/1824-1/14/1905
Elliot Cresson	Includes historical fiction and documents	?	Binder	3/2/1796-2/20/1854
William Ellery Almy	Includes introduction, biography, and documentation	2011-2012	Binder	11/9/1856-8/1/1901
John Jay Taylor, M.D.	Includes introduction, biography, and documentation	2010-2011	Binder	11/24/1853-8/1/1912
David Calvin Reynolds M.D.	Includes introduction, abstract, biography, and documentation	2010-2011	Binder	7/2/1830-11/12/1901
Frederick Prime	Includes introduction, factual history, and documents	2010-2011	Binder	3/1/1846-7-13-1915
Bloomfield Haines Moore	Includes introduction, factual history, timeline, historical fiction, documents, work log, and photo album	2006-2007	Binder	1819-1878
William Bartram Snyder	Includes introduction, historical fiction, documents, and photo log	1998-1999	Binder	
Major Aruthur M. Greene Sr.	Includes research log, expense log, biography,	1998-1999	Binder	2/19/1839-5/19/1915

	documents and photolog.			
John King Findlay	Includes introduction, personal history, national perspective and timeline, historical fiction, documents, Philadelphia timelines, and logs	2001-2002	Binder	5/12/1803-8/6/1852
William Sampson Price	Includes introduction, timeline, biography, narrative, documents, time and money logs, group comments	1996-1997	Binder	8/19/1817-12/7/1912
Grossmans	David Grossman, Sophie Grossman, Max Grossman, Charles and Anna Ernst, Conrad Ernst, individual perspectives, time log, documents, pictures		Binder	
Isaac C. Underdown	Includes introduction, biography, narrative, documents,		Binder	3/30/1849-6/27/1892
Robert Buist	Includes introduction, biography, timeline, historical fiction, documents, research and expense logs. ***Horticulturalist	1999-2000	Binder	September 1837-12/13/1910
Dennis F. Dealy			Binder	4/7/1833-8/15/1887

John Beale Howard Gittings M.D.	Includes introduction, biography, documents, research log		Binder	4/1/1837- 2/9/1905
Nathaniel Archer Randolph M.D.	Includes historical fiction, biography, documents		Binder	11/7/1858- 8/21/1887
Major John W. Ryan	Includes introduction, biography, historical fiction, national events, research log, and documents		Binder	1840/1841- 10/22/1885
Joseph S Riley II	Includes introduction, historical fiction, photo log, documents. **** Group contacted a living relative of their research subject	1999-2000	Binder	4/9/1815- 3/15/1863
Samuel Robb Hansell	Includes introduction, national perspective, philadelphia perspective, documents, family tree, photo documentation,	2008-2009	Binder and CDROM	1838-May 14, 1900
Wharton Sinkler	Introduction, biography, historical fiction, documents, family tree, scrapbook, emails and correspondence, work and expense logs	2007-2008	Binder	8/7/1845- 3/14/6/1910
General John Q. Lane	Includes introduction, factual history,	2008-2009	Binder	2/19/1831- 7/13/1903

	family tree, documents **May have duplicate binders			
Dr. Phineas J. Horwitz	Includes introduction, biography, family history, documents, timelines, historical fiction, creative extras, task sheet	2006-2007	Binder	3/3/1822- 9/28/1904
Andrew D Cash	Includes introduction, biography, historical fiction, family tree, documents, photographs, and creative extras	2006-2007	Binder	6/18/1803- 1876
William S Price	Includes introduction, factual history, historical narrative, perspectives and timelines, work logs and task lists, documents and analyses, photo documentation and creative extras	2008-2009	Binder	8/19/1817- 12/17/1912
Charles W. Bacon	Includes warning, introduction, narrative, historical fiction, national and Philadelphia perspecties, documents, photographs and rubblings, photographs, task sheet	2004-2005	Binder	2/16/1805- 5/25/1875

William Wesley Kurtz	Includes introduction, abstract, factual history, documents,	2011-2012	Binder	11/17/1829-2/14/1908
Reverend Stephen Winchester Dana	Includes introduction, factual history, historical narrative, perspectives and timelines, work logs and task lists, documents and analyses, photo documentation and creative extras	2008-2009	Binder	11/17/1840-6/8/1910
Professor George W. Fetter	Includes introduction and biography.	2007-2008	Packet	1/22/1827-6/5/1909
John Mustin Jr.	Includes introduction, information summary, family tree, national perspective, historical fiction, documents, and work log	2003-2004	Binder and CDROM	1813-1889
George Junkin Jr.	Includes introduction, biography, family history, documents, timelines, historical fiction, creative extras, task sheet	2007-2008	Binder	3/27/1827-4/10/1902
Henry C. McCook	Includes introduction, biography, historical fiction, timeline, family history, documents,	2006-2007	Binder	7/3/1837-10/31/1911

	photographs, work log, and bibliography			
Leonardo Street Clark, MD	Includes introduction, timeline, family history, factual history, philadelphia perspective, historical narrative, documents, photographs, work logs, expense logs, creative extras	2008-2009	Binder and CDROM	3/8/1847-12/29/1932
General Clement Alexander Finley	Includes introduction, biography, narrative, timeline, family history, documents, creative extras, worklog, photographs ***Brevet Brigadier General Clement Alexander Finley, Surgeon General, U.S. Army 1861-1862	2007-2008	Binder	5/11/1797-9/8/1879
Samuel L. Halliday	Includes introductions, factual history, historical narratives, national perspective, Philadelphia perspective, documents,	2006-2007	Binder	3/22/1800-10/18/1883

	creative extras, work log			
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**APPENDIX B: EMAIL CORRESPONDENCE WITH CURRENT AND  
FORMER CEMETERY PROJECT STUDENTS**

**Email Thread I:**

From: [Name of Student Removed]  
Sent: 02 February 2016 17:34  
To: Grace DiAgostino  
Subject: Cemetery Project

Hello!

My name is [name removed], and I was in Mr. Gilligan's Masterman APUSH class last year, so I am one of the students who partook in the completion of the Cemetery Project.

Are you still looking for interviews/information for your paper? I would be more than willing to help!

From: Grace DiAgostino [mailto:grace.diagostino@temple.edu]  
Sent: 03 February 2016 18:56  
To: [Name of Student Removed]  
Subject: RE: Cemetery Project

Hi [name removed]!

It's great to hear from you! I would appreciate it if you could answer the following questions:

- Generally describe your experience with the Cemetery Project
  - Example- who did you research? Did you work well with your group members? Did you visit many archives? Was that the first time you visited archives?
  
- What did you learn while completing the project?
  - Did you develop new skills?
- Do you think that completing the project helped prepare you for the AP exam?
  - How?
- How would you describe Mr. Gilligan's attitude toward the project?
  - Do you think his attitude influenced how you felt about the project?

Do you know anyone in the APUSH class this year? If you do know people in that class, would you send them my email?

Thanks again! I look forward to hearing from you,



Grace  
My best,  
Grace DiAgostino  
Public History Graduate Student  
Temple University Center for Public History  
[www.linkedin.com/in/gracediagostino/](http://www.linkedin.com/in/gracediagostino/)

From: [Name of Student Removed]  
Sent: 03 February 2016 20:00  
To: Grace DiAgostino  
Subject: RE: Cemetery Project

- Generally describe your experience with the Cemetery Project
  - Example- who did you research? Did you work well with your group members? Did you visit many archives? Was that the first time you visited archives?

I had a great experience with the Cemetery Project. Well actually, "great" might not be descriptive and truthful enough. I had a stimulating experience, because there were good "yay we found a new document" days and bad "oh my goodness why did I sign up for this class?!" days. My group did Early Bird, and therefore we had to turn it in December 23, 2014 (the day before Winter Break) by 8:15 am, so we only gave ourselves two months to complete this, and as you can imagine, that alone created a troubling, stressful atmosphere.

My group was wonderful, lovely, any positive word you could use. First of all, we had 4 members, but 3/4 of us had already picked our group sophomore year as soon as we were notified that we were accepted into APUSH. We had our cemetery trip on October 14, 2014 I believe, and after taking photos of about 30 different graves, we were told that we couldn't do about 20 of them (either too long of a life, which would produce too many documents, or too young so not enough documents). So one member researched the remainder using Google on his phone, and when he saw that Theodore L. Debow served in the military, we jumped at the opportunity (Mr. Gilligan's former APUSH class told us to be on the lookout for military men because they'll have some documents from the military that would aid us with the project).

We visited a handful of archives (Historical Society and Philadelphia City Archives were the ones we visited multiple times, and the others were Free Library and City Hall), but with that being said we spent a large number of hours at the archives, particularly Historical Society, the Heaven of Cemetery Project

research. We each spent at least 6 hours in total there. It was my first time going to an archive, and staying out in center city (I live in the Northeast) until like 5 or 6 pm. So I had to convince my mom to allow me to travel alone at night, which took her a bit of time to accept.

- What did you learn while completing the project?
  - Did you develop new skills?

Well, I certainly learned about research and the admirable plight of historians and college history-related and research-related majors. Don't get me wrong, I mean, those two months were hectic. Seriously. We were all being cooked in a slow pressure cooker for two months, soaking in the stress and also the excitement, but I acknowledge that people who seek to write 400 page biographies and write 20 page dissertations have it way rough. I learned how to be a teammate or an effective group member. I learned that probably every historian/archival employee in Philly has heard about the famous "Cemetery Project" where we "research dead people."
- Do you think that completing the project helped prepare you for the AP exam?
  - How?

Sorry for the overuse of certain words, as I am not as eloquent as I'd like, but it helped me learn how to work under pressure and to believe in myself. My group members, even now [sic] occasionally, have used our completion of the Cemetery project as a paradigm of our capabilities. This was important because I personally struggled sometimes with APUSH and felt that I would do poorly on the exam. Also, because everyone in our class was required to research Victorian people, we did learn about and better understand that era through the project. Historical knowledge and accuracy was a big part of the project. Hey, we even dressed as Victorian people on the cemetery trip!
- How would you describe Mr. Gilligan's attitude toward the project?
  - Do you think his attitude influenced how you felt about the project?

Mr. Gilligan loves this project as much as Philadelphia public school students love snow days, and it made EVERYTHING 10x better. How can you be disgusted with a project when your teacher recounts stories of his past students doing the project, or when people at Historical Society are so familiar with Masterman students doing it that they can explain the project better than you, or when he and the people at Woodlands Cemetery remind you of how important research is and specifically how important and influential YOUR research is?! Doing this project made me realize how important each human being and human life is, and Mr. Gilligan encouraged this.

I remember when our group turned in our project that day, Dec. 23, around 8:09 am (6 minutes before the deadline!). He was so excited, because in all his years of doing the project, he had never gotten as much as 3 Early Bird projects. Also, we were looking forward to his grading, not

because we wanted to make sure that we passed, or got an A, or that the extra credit helped, but we were excited to see his comments. Mr. Gilligan reads carefully through each document, each paper, anything and everything in the binder, and he writes comments like "oh wow!" and makes jokes. He has so much fun!

So far, I'd categorize this as the best experience of my Masterman years. I grew seriously attached to our guy Theodore and his family!

I'm going to refer these three lovely juniors to you right now.

If you want me to clarify any of my statements, I'd be more than happy too. Good luck!

### **Email Thread II:**

From: [Name of Student Removed]  
Sent: 04 February 2016 10:23  
To: Grace DiAgostino  
Subject: RE: Masterman Cemetery Project

Dear Ms. DiAgostino,  
My name is [name of student removed] and I'm a senior at Masterman High School. My teacher, Mr. Gilligan, told me to email you because you want to get more information about the cemetery project. I'd be happy to talk to you whenever.

Best wishes,  
[Name of student removed]  
Sent from my iPhone

From: Grace DiAgostino  
Sent: 04 February 2016 13:22  
To: [Name of Student Removed]:  
Subject: RE: Masterman Cemetery Project

Hi [name removed]!

It's great to hear from you! I would appreciate it if you could answer the following questions:

- Generally describe your experience with the Cemetery Project
  - Example- who did you research? Did you work well with your group members? Did you visit many archives? Was that the first time you visited archives?
- What did you learn while completing the project?
  - Did you develop new skills?

- Do you think that completing the project helped prepare you for the AP exam?
  - How?
- How would you describe Mr. Gilligan's attitude toward the project?
  - Do you think his attitude influenced how you felt about the project?

Do you know anyone in the APUSH class this year? If you do know people in that class, would you send them my email?

Thanks again! I look forward to hearing from you,

Grace

My best,

Grace DiAgostino

Public History Graduate Student

Temple University Center for Public History

[www.linkedin.com/in/gracediagostino/](http://www.linkedin.com/in/gracediagostino/)

From: [Name of Student Removed]

Sent: 06 February 2016 17:22

To: Grace DiAgostino

Subject: Masterman Cemetery Project

Dear Grace [sic] DiAgnostino,

Sorry I took a few days to answer this email. I wanted to make sure I answered it thoroughly. This project is really one of my greatest feats and I didn't want to undersell it.

My team of four ([Names of students removed] and myself) researched a stockbroker named Harry Peale who lived in Philadelphia his entire life from 1839 to 1904. Needless to say, he saw a lot of changes in this city over that period, and his changing lifestyle reflected that. While Harry Peale himself isn't well known, he comes from the original American painter family, the Peales, most famous of which is Charles Willson Peale, who is Harry Peale's grandfather and great-grandfather (things like this happen when you have cousins marrying cousins).

It was not my first time working in an archive. The past year I had done an extensive research project about the MOVE bombing in 1985, but this was a very different kind of archival research, because it went back 150 years more. I loved being in an archive. It's much more satisfying than google research. It's tangible and you feel like you're making genuine discoveries, rather than brushing the surface of endless topics. That being said we did utilize [ancestry.com](http://ancestry.com) quite a bit,

but more so for census records that have since disappeared in paper form and to guide our general research in the City Archives and the Historical Society of Philadelphia.

We had to do our research in tandem with researching local and national events of the periods in he lived in. I took that very seriously and I feel that that general historical research really influenced and legitimized our interpretation of many of the documents we found.

For example, I read DuBois's *The Philadelphia Negro*, which mainly focuses around the Seventh Ward in downtown Philadelphia. One part of the book talks about the disparity in the quality of water between the sewage dump (aka the Delaware River where the Seventh Ward primarily got its water) and the Schuylkill River with its brand new waterworks for the up and coming newly built suburbs of West Philadelphia equipped with newly invented trolleys for wealthy relocating from the Center City. You combine this information from the late 19th century with the information about the seventh ward in the early days of America, which describes the Seventh Ward as a center of the political and business elite. This is where James Peale Sr., Harry's father lived, on 7th and Lombard, and where Harry's father bought Harry a house only a few doors down when Harry moved out in 1861. Looking at the death certificates of Harry's first wife and their first few children, they all died of water [sic] borne diseases, which we assumed came from the [sic] contaminated Delaware River. When Harry remarries in 1872, he immediately relocates them to West Philadelphia, while keeping his property in the seventh ward for a number of years after that. In our assumptions, I [sic] interpreted this as perhaps a condition of the marriage, or perhaps a [sic] strategical move by Harry to remove his family from a worsening neighborhood while cashing in on that fact that renting to the poor immigration waves was the future in that area.

We also got to write fictional pieces. Our group decides to write a series of eulogies about the main players in Harry Peale's life and Harry himself. One fact that fascinated and stumped our group was the fact that Harry's first and favorite son turned out to be adopted. F. Percy was always our favorite. Harry's other son, Harry Jr., was cut out of Harry's will. The will also detailed that Harry Jr.'s children were being taken care of by Mabel, his sister, and Harry Jr. is the only family member not buried in the family plot at Woodlands. Our eulogies explored the [sic] possibilites of these relationships. In my eulogy, which was written by Harry Peale about his father, I pretended that Harry Peale got caught in the middle of the violent 1842 Race Riots, which according to my research, actually did take place on Harry's street when he was a young child. My eulogy talked about how this experience of racial tension and violence scarred him into "playing it safe" his whole life and how his father helped him overcome that [sic] tramua.

I do think this project helped prepare us for the AP US History exam. Philadelphia plays such a key role in American history, especially in the periods that related to Harry and Harry's father's life (which we also researched to understand Harry's childhood). It gave us a very personal connection to history and made us reflect how everything we do becomes history.

Mr. Gilligan set very high expectations for this project and left us largely on our own to complete the project, guiding us in general directions but not on very specific details. I loved this. It really helped us gain confidence in our own capability to perform these kinds of large tasks. He was an amazing US History teacher and I'm lucky to have him again this year as my government teacher.

I do know people in the new APUSH class, but the cemetery project they're completing seems to be very different than the one we did last year. I'm not sure of the situation in the class, but I can ask one of my friends if I can refer them to you.

Hope this is enough! I'd be happy to write more or send you copies of documents of our project. I just didn't want to overwhelm you!

Thank you,

[Name of student removed]

From: Grace DiAgostino  
Sent: 06 February 2016 17:30  
To: [Name of Student Removed]:  
Subject: RE: Masterman Cemetery Project

[Name of student removed],

Thank you so much for your thorough and thoughtful answers! I appreciate your help, and encourage you to send anyone you think might want to help me my contact information.

Thanks again!

My best,

Grace DiAgostino

Public History Graduate Student

Temple University Center for Public History

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Email Thread III:

From: [Name of Student Removed]  
Sent: 04 February 2016 16:34  
To: Grace DiAgostino  
Subject: Cemetery Project

Hi Grace,

My name is [name of student removed] and I'm a Masterman junior currently taking APUSH. [Name of student removed] forwarded your email to me-- you're writing something about the cemetery project? I'm in the thick of it now (it's due Monday-- eek!) and I would be happy to help you and answer any questions you have.

Looking forward to hearing from you,  
[Name of student removed]

From: Grace DiAgostino  
Sent: 04 February 2016 18:13  
To: [Name of Student Removed]  
Subject: RE: Cemetery Project

Hi [Name Removed],

It's great to hear from you! I would appreciate it if you could answer the following questions:

- Generally describe your experience with the Cemetery Project
  - Example- who did you research? Did you work well with your group members? Did you visit many archives? Was that the first time you visited archives?
- What did you learn while completing the project?
  - Did you develop new skills?

If you know anyone else who is working on it now who might want to talk to me? Can you send them my info? I'd like to get as many perspectives as possible.

Thank you!  
Grace

From: [Name of Student Removed]  
Sent: 04 February 2016 20:01  
To: Grace DiAgostino  
Subject: RE: Cemetery Project

Hi Grace,

My group's project is about a seed merchant named Robert Buist, Jr. He became a millionaire and a prominent member of Philadelphia's 19th century society. My group tended to turn to me as the group leader, which caused a lot of frustration as I have a thing about getting stuff done several days before it's due and they don't. I was good friends with everyone in the group beforehand, which is certainly preventing me from picking some fights, but I'm generally doing fine with everyone. As we enter the homestretch of the project we're coordinating things a lot better which makes it easier.

I think we only visited two archives for this project, but we've been to one of them, the Philadelphia City Archives, many times. It was not the first time I've been to an archive, but this was the first "real" one where I had to request materials and use book supports and that sort of thing (I visited the Lesbian Herstory Archives in Brooklyn last year, and while fun, has a much different feel to it).

I'm not sure what I learned during the project other than that footnotes are a lot of fun to write! I think I had most of the historical thinking skills necessary beforehand and this just helped me flex them more. I've also gained a lot of appreciation for people who can decipher 19th century handwriting.

Hope this helps you!

I'll forward the email to everyone in my group so they can tell you stuff too.

From: Grace DiAgostino  
Sent: 06 February 2016 17:32  
To: [Name of Student Removed]  
Subject: RE: Cemetery Project

[Name of student removed],

Thank you so much for your thorough and thoughtful answers! I very much appreciate your help, and would also appreciate if you could send your group members my contact information (as well as anyone else you think might want to talk with me about their experiences).

Thank you again!

My best,

Grace DiAgostino

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Temple University Center for Public History

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**Email Thread IV:**

From: [Name of Student Removed]

Sent: 09 February 2016 21:41



To: Grace DiAgostino  
Subject: Cemetery Project

Hi,

I got your questions from [name of student removed], who I'm working with on the Cemetery Project. My name is [name of student removed] and I am also a Masterman junior currently taking APUSH.

We researched Robert Buist, Jr. I believe that I did work well with my group members. I chose my group members because I believed that we could get it done. I visited multiple archives. I went to the City Archives numerous times because we were looking at the microfilm, which takes a while to go through. This was not the first time I visited archives. I went to the Blockson Archives at Temple for National History Day last year.

I learned how to do footnotes. I can use microfilm now.

## APPENDIX C: MR. GILLIGAN'S SYLLABUS FOR THE WOODLANDS CEMETERY PROJECT

### Woodlands Cemetery History Project 19<sup>th</sup> Century (1820's to 1910)

**Due Date:** to be determined (approximately 6 weeks)

**Grade:** 1/4 of the 2<sup>nd</sup> term grade

**Length:** As long as it takes to get it right.

Groups of four to five students, while enjoying a "Victorian Era picnic" in the scenic Woodlands Cemetery, are expected to roam the grounds and find a headstone of someone born before 1850 (and no taller than Mr. Gilligan) that speaks to them, intrigues them, humors them (you get the point). Obviously, famous names are to be rejected and an "Do Not Do" list will be provided with names that have been recently researched. Be aware that women and children are much harder to research due to the social limitations that existed during the time period (19<sup>th</sup> century). Thus your adventure begins! Groups are expected to research laboriously to re-create the very real life of your chosen deceased.

**Research:** Explore any or all of the following:

1. Census manuscripts (not 1890!!)
2. City Ward Atlas (maps)
3. City Directories (residence / business)
4. Burial records
5. Newspapers - obituaries, news stories, etc.
6. Photographs, wills, deeds, legal certificates
7. Church archival records
8. University / educational records

**Writing:**

1. Introduction: formal (the audience is future scholars who might use your research)
  - a. Cover page with the name of deceased with birth and death dates. Include a photo of the deceased if available and another of the monument/marker.
  - b. Introduce the project, yourselves, and deceased. (2-3 pages) This is not the place to describe your personal experience or to write a letter to Mr. Gilligan.
  - c. Table of contents
  - d. Abstract (one-page bullet summary of the deceased)
    - i. Birth and death dates and location
    - ii. Profession/education and years employed
    - iii. Birth/death dates for parents and (if siblings (profession also, if known)
    - iv. Birth and death dates for wife and children
    - vi. Places of employment with addresses
    - vii. Profession of wife and children known)
    - viii. Major events and honors
    - ix. Connections with historical events

- v. Places of residence (addresses) with x. Most colorful or interesting things years at the residence about him
  - e. Cemetery map with plot location and your search route
  - f. Description of the monument/marker with an explanation of any symbolism.
2. Biography:
- a. A formal biography with primary and secondary source citations (footnote citations).
    - i. Must be comprehensive, covering his life from birth to death—not a summary.
    - ii. Include everything you have discovered.
      - 1. Professional accomplishments
      - 2. Family relationships
      - 3. Successes and failures in life
      - 4. Places he lived and worked and for how long
  - b. End this section with a map marking the places (with dates) your subject lived and worked throughout his life.
  - c. Spend a lot of time on this section as it is the purpose of the entire project.
3. Historical Fiction:
- a. Creative piece that allows you to fill in the blanks your research could not uncover.
    - i. It is perfectly acceptable for you to "invent" a situation which would be compatible with your identity (e.g. theater production, sporting event, historical event).
    - ii. Inventions must be based on actual historical events and cited with footnotes or endnotes.
  - b. Write as if you are the historical person writing about his own life.
  - c. A place for you to have fun and be imaginative.
  - d. Must be reasonable, realistic, and historically accurate to what you know.
  - e. Narrative must be cited and facts explained/described in footnotes.
  - f. Begin with a separate italicized paragraph that introduces this section and explains the context of the narrative.
4. Historical Perspectives: National and Philadelphia
- a. A separate section for each.
  - b. Report the history of the United States, beginning with your deceased's birth date and ending with his death.
  - c. Pay special attention to significant events that your subject would have noted and discussed with friends, family, and colleagues.
  - d. Incorporate the biography you created by threading the life of your subject throughout each section.
    - i. "Born the year of the Corrupt Bargain, **Freddie Whatshisname**. . ."
    - " In 1854, **when Freddie Whatshisname moved to 2052 Poplar Street**, the Kansas-Nebraska Act became law."
    - ii. Mark information concerning your subject in **bold type**.
5. Historical Timeline:

- a. Visual presentation of Part 4
  - b. Must have three paths: personal, Philadelphia, National 6.  
Documentation!!!
    - a. Photocopies of records, such as census data, city directory listings of newspaper clippings (obituaries, news stories) should be included.
    - b. Avoid duplication and reliance on similar documents. Try for a variety of sources or only use similar sources if they cover a span of time (ex. Providing three City Directory listings within a time span of five years is overkill and unnecessary).
    - c. Organize your documents in a logical manner. Strict chronology or grouping similar documents chronologically.
    - d. Formatting requirements for documents and analysis: (similar to Hysteria Project)
      - i. Documents and analysis must be on corresponding pages
      - ii. Each document must have a caption and citation with the date. iii. Analysis must be two paragraphs
        - 1. An explanation of the facts discovered in the document
        - 2. An explanation of inferences taken from the documents that explains how it adds to the story
7. Photo Documentation
- a. Tell the story of your experience with this project through pictures.
  - b. Include photos of:
    - i. Places you went while researching.
    - ii. All of the places where your subject lived and worked in Philadelphia. (Even if the 19<sup>th</sup> Century buildings have been torn down.)
    - iii. Include captions and appropriate dates with each picture.
8. Task/Expense log and Peer Evaluations:
- a. Delineate and total the time and money spent by each member. (include individual and group totals)
  - b. Detailed record of who was responsible for each part of the project.
  - c. Each group member must complete an evaluation of each of the members of the group.
    - i. Each student should submit their evaluation in a separate sealed envelope.
    - ii. All evaluations must be typed.
    - iii. Peer Evaluation templates are available on the wiki.
9. Creative extras!!
- a. What else would be an important addition to the project?
  - b. This would be a good place to include communication records.
    - i. Correspondence that you have with people outside of the class who assist your research.
    - ii. Communications within the group.
10. Personal Reflection:

- a. Typed personal letter addressed to Mr. Gilligan telling your personal story in the project.
- b. Description of any “A-ha!” or “Gee, this is cool!” moments.
- c. As you wrap up the finishing touches of the project what do you feel you have learned, accomplished?

**Additional Instructions:**

- 1. The final product must be in a three-ring binder or some other sort of binding and include a bibliography, and footnote citations. Keep in mind that, while presentation is important, the content should be your focus. This is not a scrapbooking project!
- 2. Citations
  - a. Documents are to be cited in-text (i.e. Doc A)
  - b. Use footnote citations (MLA format) for secondary sources, to offer further explanation of an item or significant point, and to explain an inference when no solid evidence is available.
- 3. Format
  - a. The project must be:
    - i. Single spaced with a break between paragraphs.
    - ii. Consistent font throughout.
  - b. Both binders must be clearly labeled
    - i. Name of deceased      iii. Picture of stone or portrait
    - ii. Birth and death dates      iv. Names/Section/Date
- 4. Archive Binder:
  - a. A portion of your project will be donated to the Woodlands Cemetery for their archives.
  - b. Each group must prepare an archive binder that includes:
    - i. the formal introduction of the project      iii. copies of all of the documents collected
    - (Part 1)      with analysis (Part 6)
    - ii. the factual history of the subject (Part 2)      iv. clear labeling on the cover and binding
  - c. Must be a hard copy.
  - d. “The Wikipedia Experiment”: Uploaded archive binder to Masterman server or possibly to Wikipedia.
- 5. Due dates: (TBA)
  - a. Both binders are due on a date to be determined, but approximately 1 week before midterm exams in January.
  - b. Completed projects can be turned in before Winter Break for a 5 point Early Bird Bonus
  - c. The standard late policy applies to the entire project if any portion is turned in late.

## APPENDIX D: 2015-2016 SYLLABUS FOR THE WOODLANDS CEMETERY PROJECT

### “The Infamous” Woodlands Cemetery History Project 19<sup>th</sup> Century (1820's to 1910)

**Binder Grade:** 100 points

**Due Date:** Feb 5, 2015 (at the beginning of class)

**Weebly Grade:** 50 points

**Due Date:** Feb 19, 2015

#### **Guidelines:**

**Students should work in groups of 4-5 to complete a formal biographical research project on a person (male) was alive during the 19th century and tombstone can be found in the Woodland's cemetery. Tombstones should be no more than 7ft in height and cannot be on the “Do Not Do List”.**

#### **Research suggestions:**

1. Census manuscripts (not 1890)
2. City Ward Atlas (maps)
3. City Directories (residence / business)
4. Burial records
5. Newspapers - obituaries, news stories, etc.
6. Photographs, wills, deeds, legal certificates
7. Church archival records
8. University / educational records

#### **Binder:**

1. Introduction: formal
  - Cover page with the name of deceased with birth and death dates. (1 page)
    - \*Photo of the deceased if available and another of the monument/marker.
    - \*Names of each member of the group, APUSH section, and year of completion.
  - Introduce the project and deceased. (1-2 pages)
  - Table of contents (1 page single spaced)
  - Abstract (1 page: bullet summary of the deceased using these specific categories)
    - i. Birth and death dates (cause and location)
    - ii. Profession/education
    - iii. Birth/death dates for parents and siblings
    - iv. Birth and death dates for wife and children; marriage dates for subject
    - v. Places of residence (addresses) with years at the residence
    - vi. Places of employment with addresses and years employed
    - vii. Profession of wife and children (if known)
    - viii. Major events and honors
    - ix. Connections with historical events
  - Cemetery map with plot location and your search route
    - Description of the monument/marker with an explanation of any symbolism.

2. Biography: (purpose of the entire project 8-10 pages)
  - A formal biography with primary and secondary source citations (footnote citations).
  - i. Must be comprehensive, covering his life from birth to death—not a summary.
  - ii. Include everything you have discovered.
    1. Professional accomplishments
    2. Family relationships
    3. Successes and failures in life
    4. Places he lived and worked and for how long
    5. Most colorful or interesting things about him
  - End this section with a **map** marking the places (with dates) your subject lived and worked throughout his life.
3. Historical Perspectives: National and Philadelphia ( 2-3 pages)
  - A separate section for each.
  - Report the history of the United States and Philadelphia, beginning with your deceased’s birth date and ending with his death.
  - Pay special attention to significant events that your subject would have noted and discussed with friends, family, and colleagues.
  - Incorporate the biography you created by threading the life of your subject throughout each section.
    - i.“Born the year of the Corrupt Bargain, **Freddie Whatshisname**. . .” “In 1854, **when Freddie Whatshisname moved to 2052 Poplar Street**, the Kansas-Nebraska Act became law.”
    - ii.Mark information concerning your subject in **bold type**.
  - Use footnote citations for secondary sources and in-text citation for documents. There is no need to cite the American Pageant or AMSCO. Treat these as common knowledge but cite other sources.
4. Documents (approximately 30)
  - Photocopies of records, such as census data, city directory listings of newspaper clippings (obituaries, news stories) should be included. Quality documents to support your biography.
  - Avoid duplication and reliance on similar documents. Try for a variety of sources or only use similar sources if they cover a span of time (ex. Providing three City Directory listings within a time span of five years is overkill and unnecessary).
  - Documents should be organized chronologically
  - Formatting requirements for documents and analysis: (similar to Hysteria Project)
    - i.Documents and analysis must be on corresponding pages
    - ii. Each document must have a caption and citation with the date.
      1. Highlight the relevant information on each document.
      2. Illegible or hard to read documents must be transcribed. (Charts should be transcribed as charts)
    - iii. Analysis should be two paragraphs
      1. An explanation of the facts discovered in the document

2. An explanation of inferences taken from the documents that explains how it adds to the story

5. Citations

- Documents are to be cited in-text (i.e. Doc A)
- Use footnote citations (MLA format) for secondary sources, to offer further explanation of an item or significant point, and to explain an inference when no solid evidence is available.

6. Task List:

- Delineate and total the time spent by each member.
- Detailed record of who was responsible for each part of the project and SIGNED by all members.

**Formatting Guidelines:**

- The project must be:
  - i. Single spaced with a break between paragraphs.
  - ii. Consistent font throughout.
  - iii. All pages must be secured to the binder. No removable section please (excepting flash drive and peer evaluations).
- Binders must be clearly labeled (cover, binding, cover page)
  - i. Name of deceased
  - ii. Birth and death dates
  - iii. Picture of stone or portrait
  - iv. Names/Section/Date

**Envelopes: (Due Feb 19)**

1. Peer Evaluations:
  - Each group member must complete an evaluation of each of the members of the group.
    - i. Each student should submit their evaluation in a separate sealed envelope.
    - ii. All evaluations must be typed.
    - iii. Peer Evaluation templates are available on edline

**Flash drive: (Due Feb 19)-** Archives for the Woodlands website

**WEEBLY FORMAT**

**Homepage:**

Introduction: formal

- The name of deceased with birth and death dates.
  - \*Photo of the deceased if available and another of the monument/marker.
  - \*Names of each member of the group, APUSH section, and year of completion.
- Introduce the project and deceased.
- Table of contents (which you will link to the other pages on your website)

**Biography Page:** The formal biography with primary and secondary source citations (footnote citations).

**Digital Timeline:**

Historical Timeline:



1. Must be one timeline with three paths: personal, Philadelphia, National
2. Report the history of the United States and Philadelphia, beginning with your deceased's birth date and ending with his death.
3. Pay special attention to significant events that your subject would have noted and discussed with friends, family, and colleagues.
4. Incorporate the biography you created by threading the life of your subject throughout each section.
  - a. "Born the year of the Corrupt Bargain, **Freddie Whatshisname**. . .  
." "In 1854, **when Freddie Whatshisname moved to 2052 Poplar Street**, the Kansas-Nebraska Act became law."
  - b. Mark information concerning your subject in **bold type**.

Photo Documentation

1. Tell the story of your experience with this project through pictures. (no selfies)
  - a. Include photos of:
    - i. All of the places where your subject lived and worked in Philadelphia. (Even if the 19<sup>th</sup> Century buildings have been torn down.)
    - ii. Include captions and appropriate dates with each picture.

Students will use one of the following tools to create a timeline for their Weebly site.

**Timeline JS\***: <https://timeline.knightlab.com/>

**CartoDB\***: <https://cartodb.com/>

**Neatline**: <http://neatline.org/>

**Dipity**: <http://www.dipity.com/>

**Document Page:**

1. Photocopies of records, such as census data, city directory listings of newspaper clippings (obituaries, news stories) should be included. Quality documents to support your biography.
2. Documents should be organized chronologically
  - a. Each document must have a caption and citation with the date
  - b. An analysis and explanation of the facts discovered in the document